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ABSTRACT

The Lethbridge School District Number 51 Project attempted to develop a more effective model for system, school, and program evaluation in the Lethbridge, Alberta (Canada) schools. A literature review suggested that a collaborative model would be effective and would result in empowerment of school-based personnel through active involvement. The use of educational quality indicators served as a key component in development of the model. Current literature and input from committees and stakeholder groups were used to develop criteria in terms of indicators of effectiveness, quality, and improvement. Findings from the initial study were applied to the development of an evaluation of the arts and library programs with responses from 3,329 teachers, parents, and students for the art program; and 2,858 teachers, parents, and students for library programs. The final project stage focused on the art program and resulted in the identification of input, process, and outcome indicators of program effectiveness. Assessment processes to measure and verify outcomes were identified or developed, and a generic model was developed that could be applied to most program areas. The developed model is considered more effective than the former evaluation model used. Two tables and three figures illustrate the discussion. Five appendixes discuss the project teams and contain questionnaires and instruments used in the surveys. (SLD)

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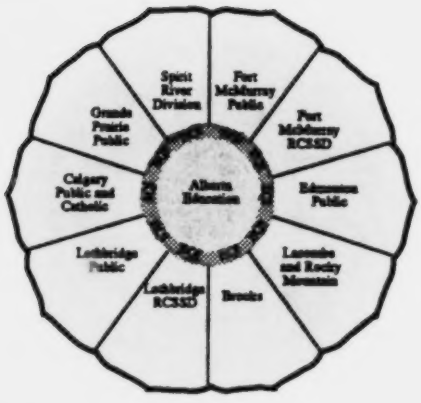
# *A Collaborative Model for School and Program Evaluation*

Lethbridge School District No. 51

*Educational Quality Indicators:*
Collaboration in Action

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# *A Collaborative Model for School and Program Evaluation*

Lethbridge School District No. 51

Under Contract to Alberta Education
Edmonton, Alberta

## Please Note

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## Acknowledgements

This report was prepared by Barbara Walker who was the EQI research project Coordinator for Lethbridge School District No. 51. The project was initiated by Dr. Earle Warnica whose case study provided the basis for the application of the collaborative model to specific programs. Gary Heck, Acting Associate Superintendent for Lethbridge School District No. 51, was the Director of the project.

The Art Program Evaluation steering committee members were Arman Earl, Lethbridge Regional Office Consultant; Karen Ichino, art teacher, Lethbridge Collegiate Institute and Barbara Walker. The sub-committee was comprised of ten generalist and specialist teachers representing Divisions I, II, III, and IV.

The Library Program Evaluation steering committee was comprised of eight teacher, teacher/librarian or administrative representatives under the direction of Gary Heck and Betty Bailey who was the Project Leader. In addition, three additional experts assisted in the validation of the internal team's perceptions.

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## Abstract

In recent years there has been a marked increase in the emphasis and expectations for school and program evaluations. Administrators and boards need assurance that their models of school and program evaluation are consistent with increased effectiveness and school improvement as a result of the investments of professional time, expertise, and budget dollars.

The purpose of the Lethbridge School District No. 51 Project was to develop a more effective model for system, school, and program evaluation.

A review of the literature indicated that a collaborative model for school and program evaluation would be more effective. In previous models, teachers and school-based administrators were not actively involved in the process and hence gained little from the exercise. The collaborative model resulted in the empowerment of school-based personnel through active involvement.

The use of educational quality indicators served as a key component in the development of the model. Current literature and input from established program sub-committees and stakeholder groups were used to develop characteristics or criteria, in terms of indicatorsof effectiveness, quality, and improvement.

The result has been the development of a model for schools to evaluate their own educational quality and effectiveness in a professional manner. This serves to empower staff to contribute to meaningful and effective school growth and improvement.

The findings from the initial study were applied to development of an evaluation of the art and library programs. The final stage of the project focused on the art program and resulted in the identification of input, process, and outcome indicators of program effectiveness. Assessment processes to measure and verify outcomes were identified or developed. The generic model that was developed could be applied, with few modifications, to most program areas.

As a result of the research project, it has been determined that the former model of program and school evaluation utilized in Lethbridge School District No. 51 was not consistent with the literature on indicators of effectiveness, quality, and school improvement. A collaborative model for school/program evaluations, in which the use of "educational quality indicators" is a key component, is more effective.

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# Chapter 1

# Introduction

In recent years there has been a marked increase in the emphasis and expectations for school and program evaluations. Throughout much of Alberta, the approach used has been predominantly a "top down" process with the planning and procedures carried out almost exclusively by personnel from Alberta Education or district central offices with assistance by external resource persons. A meta-evaluation, conducted by Lethbridge School District No. 51, concluded that limited changes were being realized by the evaluations. Teachers and school-based administrators were not actively involved and hence gained little from the exercise. A study of the related literature and procedures used in other locations led to the development of a "collaborative model" to empower school-based personnel to be actively and professionally involved in their school and program evaluations. The use of "educational quality indicators" served as a key component of the model.

## Introduction

In collaboration with twelve Alberta school jurisdictions, the objective of the Alberta Education Educational Quality Indicators (EQI) initiative was to develop indicator systems to measure the success of the educational enterprise in the province. Indicators provide information to assist in assessing the quality of educational programs and the delivery system by focusing on student outcomes. The EQI initiative focused on developing indicator systems, establishing procedures, and reporting and disseminating the information to educational constituencies in Alberta.

In recent years, evaluation of teaching and of teachers has received in-depth study but little effort seems to have been put into whether the models and procedures used for the relatively new focus on school and program evaluations are consistent with the findings of educational research. Because the stated goal of evaluation is almost always school improvement, there is a need to consider and utilize the research on quality indicators, school effectiveness, and school improvement. A collaborative model should ensure a "buy in" by those involved. This is most important as evaluation alone does not cause improvement.

In the province of Alberta, as in other Canadian provinces, and a number of American states, there has been an increasing emphasis and expectation from governments that school jurisdictions develop and carry out formalized procedures for evaluation, including the evaluation of students, teachers, programs, schools, and school systems.

## Background

Administrators and boards need assurance that their models of school and program evaluation are consistent with increased effectiveness and school improvement as a result of the investments of professional time, expertise, and budget dollars. Stufflebeam and Shinkfield (1985) affirmed that if evaluations are to be useful and provide proper direction and guidance, "the evaluations themselves must be sound" (p. 183). In Lethbridge School District No. 51, and indeed throughout much of Alberta, the approach used has been predominantly "top down" with the planning and procedures carried out almost totally by personnel from the district central office and assisted by external resource persons. A meta-evaluation concluded that limited outcomes were being realized by the evaluations since the teachers and school-based administrators were not actively involved (except for having the process "done to" them) and hence gained little from the exercise. A study of related literature and of procedures employed in other locations led to the proposal for a "collaborative model" and empowering school-based personnel to be actively and professionally involved in their program and school evaluations. The use of "educational quality indicators" serves as a key component.

This project involved carrying out a case study of the model of school and program evaluation employed in Lethbridge School District No. 51 (LSD No. 51), a medium-sized southern Alberta jurisdiction of approximately 8,000 students and 450 professional staff. The Lethbridge model involved the use of a large team (as many as 55 people) from the school district central office, other schools, Alberta Education offices, other school district central offices and schools and the University of Lethbridge. These teams would spend up to three weeks on site for the school evaluation process. A common concern was whether the model (which was extremely expensive in terms of professional time and expertise) was producing payoffs in professional growth and development. Perhaps the most

significant concern was the problem of implementing the recommendations emanating from the evaluation report; members of the district support staff (consultants, coordinators, and superintendents) were so heavily involved with preparing for and carrying out the evaluations that they had little or no time to provide follow-up or assistance with implementing the recommendations made.

## Purpose

The purpose of the study was to develop a collaborative model for school and program evaluations through the use of quality indicators. The following research questions were addressed in the study:

1. Is the current Lethbridge School District No. 51 model for program and school evaluation consistent with the literature on indicators of effectiveness, quality and school improvement?

2. Are the procedures, instruments, and data used in the Lethbridge School District No. 51 model valid and reliable?

3. Does the current literature suggest characteristics or criteria of more effective and efficient models for program and school evaluation in terms of indicators of effectiveness, quality and improvement?

4. If the findings for the above indicate "yes", can the findings be applied to the development of a collaborative model for a school system program evaluation for the art and/or the school library system?

## Assumptions

1. The model for school/program evaluations previously used was judged to be moderately effective and, although it was perceived as resulting in some school and program improvement, it was subject to criticism by the stakeholders.

2. Art programs are often perceived as being difficult to evaluate for several reasons: little research is available in this area; teachers, particularly elementary

teachers, have little training/expertise in art program evaluation; and because there has been a general feeling that this evaluation process inhibits children's creativity. As a result of these assumptions, the decision was made that the system art programs would be one of the programs that the study would involve.

## Definitions

**Educational Indicator System:** Indicators provide evidence and/or statistics that inform policy makers and the public about the condition of the educational system and how it is changing. Indicator systems have a wide range of policy uses. They can:

- report the condition of the educational system over time
- compare the condition of the system with other localities
- determine the system's progress in attaining certain specified goals
- assess the implementation of education reform policies by local school districts
- evaluate the impact of policy changes on the system
- identify potential problems in the educational system
- explain the causes of various conditions and changes
- hold teachers, schools and/or school districts accountable for student performance (Goertz & King, 1989, p. 23)

**Quality Indicators:** These are observable characteristics of excellence established through consensus of professional judgement among practicing teachers (Calgary Board of Education and Calgary Catholic Board of Education). They specify the information that is used to determine the result achieved for each sub-goal.

**System Inputs/Teacher Inputs:** Human and financial resources available to education.

**Processes:** What is taught and how it is taught.

**Outputs:** These are identified as consequences of schooling on students from different backgrounds.

**Student Outcomes:** What follows as a result of the inputs and processes involved in a student's educational development. These may be cognitive, affective or behavioral outcomes and may be recorded as desired or as actual outcomes.

**Evaluation Processes:** Measurement of the actual outcomes can be achieved through observation (of participation, cooperation, attitude, focus on task, initiative, organization, etc.), examination (projects, portfolios, sketchbooks, etc. for which specific evaluation criteria have been established), interviews (one-on -one, group, conference), surveys, questionnaires, diagnostic testing, and evaluation (by criteria, impressionistic/holistic scoring, teacher directed, student directed).

**Impressionistic Scoring:** Strategies for developing criteria for subjective evaluation which allow for obtaining more results in less time. Impressionistic scoring may be used at all grade levels and for all subjects.

**Collaborative Model:** One which empowers school-based personnel to be actively and professionally involved in school and program evaluations.

**Portfolio:** A purposeful, integrated collection of student work that shows student effort, progress, or achievement in one or more areas. The collection includes evidence of student self-reflection and participation in setting the focus, selecting contents, and judging merit. Activities are guided by standards. A portfolio communicates what is learned and why it is important.

## Design

This project, which took place over a three year period, was designed to identify and/or develop a better model for school and program evaluations.

The collaborative model developed by Lethbridge School District No. 51, encompasses an internal evaluation of school/program effectiveness by key members within the school community, namely, the administrative team teachers, students, and parents. In addition, the model has an external team independently

validate the self-evaluation of the school community through data collection, interviews, etc.

During the second year of the project, a model for evaluating two programs was undertaken. The school library program and the art program were selected to apply to the collaborative model and quality indicator research about evaluation and the use of indicators of effectiveness and quality.

Two system coordinating committees were struck to determine the indicators of effectiveness of the two programs. Membership came from various stakeholder groups representative of the school community--parents, students, teachers, and administrators. Each committee was asked these basic questions:

1. What do you think would be some of the indicators of an effective and successful library (art) program?
2. What would be happening in a successful library (art) program?
3. What outcomes would tell us if the (library/art) program was highly successful and/or effective?

An appointed project leader for each program evaluation worked with the committees in clarifying, classifying, categorizing, and refining the indicators generated by the local coordinating teams.

Some of the indicators of highly successful and effective library/art programs were identified in the literature and shared with the steering committee. From the list of indicators generated from the literature and through brainstorming, questionnaires were developed for the self-evaluation instrument to be used by the target groups within the school community--teachers (teacher-librarians), administrators, students, and parents. The information from the questionnaire comprised the internal evaluation segment of the program evaluation. Each group had items that cross-referenced the items on the other groups' questionnaire so that perceptions or comparisons could be made among or between the groups. The questionnaire required response ratings to reveal the degree of satisfaction with a program element or responses about the existence or non-existence of a component of the program, whether it be in the form of resources (human or material), instructional planning, etc.

The self-evaluation questionnaire was completed by all stakeholder groups within a two-to-three week period and the results were sent to the central office where the results were tabulated for each respondent group. Both school-based results and total system results were compiled and made available to the external evaluation team which visited all schools as a team, interviewed students, teachers and administrators, and visited classrooms, looking at resources and other sources of evidence to support the results of the school-based self-evaluation.

Initially, questionnaires for the Art and Library Program Evaluations were distributed to 100 teachers/administrators, 1,700 parents (1-6), 500 parents (secondary), 3,100 elementary students, and 1,275 secondary students. Table 1 presents the response rate for each questionnaire.

**Table 1**
**Response Rate for the Art and Library Program Evaluations**

| Questionnaire | Distribution | Respondents | % Response |
|---|---|---|---|
| **Art Program Evaluation** | | | |
| Teachers/Administration | 100 | 94 | 94.0 |
| Parents (1-6) | 1,000 | 918 | 91.8 |
| Students (1-3) | 850 | 811 | 95.4 |
| Students (4-6) | 900 | 872 | 96.9 |
| Parents (7-12) | 300 | 256 | 85.3 |
| Students (7-12) | 400 | 378 | 94.5 |
| | 3,550 | 3,329 | 93.8 |
| **Library Program Evaluation** | | | |
| Elementary parents | 700 | 598 | 85.4 |
| Secondary parents | 200 | 156 | 78.0 |
| Elementary students | 1,350 | 1,265 | 93.7 |
| Secondary students | 875 | 839 | 95.9 |
| | 3,125 | 2,858 | 91.5 |

Following the compilation of the data, the results were analyzed. The external team compared the evidence it gathered with the perceptions of the school community. It also drew some conclusions about the quality of the evaluated program for the entire system. A status report on the effectiveness of the art/library programs within the school district was written and presented to the Board of Trustees. In addition, the committee made the necessary corrections/revisions to the model, and the project leader developed a school-based report to share with each school. This report showed: the perception of the school program from the perspective of the various stakeholder groups in relation to the indicators of effectiveness; the findings of the external team in the form of commendations and recommendations; and the system program evaluation data. At this time a plan of action for schools was initiated.

## Delimitations

1. Only the art and library programs were evaluated.

2. Only one class at each grade level in each school was surveyed. This decision was reached by the art committee who recognized that there was insufficient staff available to tabulate and analyze a total system survey.

## Limitations

The lack of training and experience of the project leaders in data collection and analyses procedures were cause for concern in the early stages of the art and library program evaluations. The data analysis was further hampered by the loss of much of the information collected from the surveys. This loss precluded any further analyses of the data.

A change of personnel during the second year of the project resulted in some valuable time being lost while the staff assuming the responsibility responded to their new role. By the time focus and direction were reestablished there was a general feeling that timelines were short for the completion of the project. The services of a person experienced in statistical analysis would have been an asset to the project and would have assisted not only in saving valuable time but also in the preparation and presentation of statistics to validate the report.

## Overview

This first chapter has presented background information on the purpose of the study, some assumptions, definitions, and the design of the project with some delimitations and limitations included.

An overview of the related literature used in both the initial research component of the project as well as the literature relevant to the specific programs is presented in Chapter 2.

Chapter 3 presents the major data source, collection procedures, and data analysis. Chapter 4 describes the case study research, the application to the art program and, the application to the library program. A comprehensive description of each is included. The results of the studies are discussed in Chapter 5.

Chapter 6 presents the summary and discussion. It reviews the purposes and findings of the project and discusses what conclusions can be drawn and the implications of the product. Also included in this chapter is the proposed follow-up by Lethbridge School District No. 51 in regard to further development and application of the project.

# Chapter 2

# Related Literature

Warnica reviewed four major areas of educational literature which formed the basis for his study and proposed model: school and program evaluation - theory and practice, effective schools research, indicators of effectiveness or quality, school improvement literature, and evaluation models, criteria, and standards.

Purposes of school and program evaluations were clearly stated by Stufflebeam (1971) as "not to prove but to improve!" The literature reviewed revealed consistency in the view that schools and programs should be evaluated. Both Eisner (1985) and Goodlad (1984) stressed the lack of public confidence in our schools. Common (1987) concluded: "There is rightfully a justification for careful evaluation of the curriculum, the professionals and students, and the organization that constitutes public education" (p. 15). In considering the nature of the evaluations and what should take place, Stufflebeam and Shinkfield (1985) reported that Ralph W. Tyler, who is generally recognized as the founder of educational evaluation, considered that evaluation should determine the congruence between performance and objectives. This approach laid the foundations for an objective-oriented style of evaluation.

## Meta-Evaluation: Evaluating the Evaluation

Scriven (1976) and Stufflebeam (1971) discussed "meta-evaluation" and the need for assessing evaluation criteria, processes, and techniques. Scriven (1976) stressed the fact that evaluators have a professional obligation to ensure that their evaluations are subjected to competent evaluation. Scriven viewed evaluation as involving multiple dimensions and employing multiple perspectives, utilizing multiple levels or measurement and making use of multiple methods.

Morgan (1986) asserted that no one should be immune from evaluation. Levin (1983) concurred and noted, "Given the amount of time, effort, and money which may be involved in an evaluation, and the importance which its results may have, school districts need to be sure that evaluations do 'deliver the goods'" (p. 35).

Common (1987) identified a number of concerns about evaluation as it is now done. She opposed external models for evaluation because they are costly, contentious, lower teacher morale, and generate data which may be used very little. Her view is that external models of evaluation may stop curriculum innovation and, at best, are unlikely to make it start (pp. 11-15).

Stufflebeam and Shinkfield (1985) reported that Tyler considered that evaluation should determine the congruence between performance and objectives. This approach laid the foundation for an objective-style of evaluation as far back as 1942 (pp. 70-74).

In considering the "how" of evaluation, Eisner (1979) expressed his strong view that procedures and criteria used to evaluate students, teachers, and school administrators "have profound effects on the content and form of schooling". He seemed to lend considerable support to the argument for school-based evaluation with his statement, "The school is the basic unit of educational excellence"(p. 267). Goodlad (1984) offered some related strategic advice when he stated the "efforts at improvement must encompass the school as a system of interacting parts, each affecting the others" (p. 86).

Herman (1986) suggested a model involving a "top-down, bottom-up" approach. She noted the main problem with existing "top-down" models was that the people at the bottom (teachers and local administrators) were seen as data providers rather than data users and that paperwork and bureaucratic burdens intruded into, rather than supported, school operations and improvement efforts. "Bottom-up" needs were not being met.

Toffler (1980) and Eisner (1985) provide compelling reasons for a model which involves more active and professional participation of school-based personnel. The empowerment of school-based teachers and administrators, and the school as the focus of action and development offer the greatest potential for real growth and development of the school, its staff, and its programs for students.

## Effective Schools Research

To a certain extent, research on effective schools had its origin somewhat in response to the well-publicized works of Coleman (1966) and Jencks (1973). They held a very pessimistic view that schools could do very little to reduce apparent inequality among children in terms of achievement.

Edmonds (1979) showed that some schools succeed where others fail and identified five characteristics of successful schools: principals who provide strong administrative and instructional leadership, high expectations that all students can and will learn, a school climate that stimulates learning, students and staff who believe basic skills are urgently important, and a continuous system of monitoring student progress. The major importance of school leadership was reiterated by both Goodlad (1984) and Rutter, Maughan, Mortimer, Ouston, and Smith (1979). Over the decade of the 1980s, a body of literature known as "effective-schools research" developed, producing a remarkably consistent set of findings. Purkey and Smith (1983), after a wide review of studies, concluded that the findings of recent school-effects research contradict the conclusions of Coleman (1966), Jencks (1973), and others. Schools can make a difference. Warnica (1990), after a thorough review of the literature, and based on lengthy career experiences, concluded that the decision on the debate related to the external versus internal evaluation model falls clearly on the side of the school-based model. The convincing arguments of Boud and Donovan (1982) and Common (1987) strongly supported this conclusion.

Of significant interest is that not all researchers and writers on the topic are committed to the effective school philosophy; some criticisms have emerged. Glickman (1987) argued that schools and researchers have failed to distinguish between good and effective schools and that, "The 'effectiveness' movement is unnecessarily restricting the curriculum, narrowing the teaching approach to direct instruction, and controlling teachers" (p. 624). Cuban (1984) also identified problems with the effective schools research: no one knows how to create effective schools, the language is fuzzy, effectiveness is constricted to test results, and most research was done in elementary schools (p. 129). Fullan (1985) cautioned that "nothing would be worse than establishing a grand scheme putting all schools in the district through the paces of developing effective school plans" (p. 414).

It is evident that evaluations of programs and schools must look well beyond the criteria commonly associated with the effective schools movement. Evaluations must be broadly based and multidimensional.

## Indicators of Effectiveness or Quality

A new body of literature is beginning to evolve and offers promise as a means of describing effectiveness and quality in education. The development of "indicators" is providing a new focus and emphasis in educational studies and in schools. Common (1987) described quality in education, Murnane and Pauly (1988) stressed the importance of developing multiple indicators, and Kaagan and Smith (1985) pointed out that indicators provide information about the health of a school system but cautioned that a common set of indicators would also increase the move toward centralization.

The Colorado Department of Education (1982) presented indicators of quality in 12 categories, with a total of 42 indicators. This list bears a striking similarity to the effective-schools criteria previously discussed in the review of literature.

In both Alberta and British Columbia, considerable efforts are continuing in this area. The evaluation model presented by the British Columbia Ministry of Education (1986) consists of three components: goal statements, quality indicators, and an interpretive framework. McEwen and Zatko (1989), on behalf of Alberta Education, provided examples of indicators of students' cognitive, affective, and behavioral outcomes as well as indicators describing the educational context, inputs, and processes.

The Ministère de l'Education, Gouvernement du Québec (1989), published a set of indicators as one means of responding to the demand of accountability in public administration. These indicators were presented in five categories:

1. Financial resources, including spending in relation to GNP, school board spending per student, student-teacher ratio, and average teacher salaries.
2. Progress through school, measured by numbers reaching and completing secondary school, falling behind, or dropping out of school.
3. Evaluation of learning, such as secondary school examination results by sex,

school system, language of instruction, type of education, and considering regional disparities, and subjects.

4. Secondary school graduates in terms of numbers and types of diplomas, numbers going on to college, and numbers joining the work force.
5. Adult education including spending by board, and numbers of adult graduates.

The American Office of Educational Research and Improvement (1987) identified the following outcomes as indicators: reading performance, writing performance, college-entrance examination scores, high-school completion by race and ethnicity, literacy skills of your adults, and participation of high school graduates in postsecondary education. Resources such as expenditures per pupil were listed as well as the "context" indicators (for example, home environment).

## School Improvement

Since the goal of school and program evaluation is the improvement of schools, it is important to consider the literature on improvement. Close similarities exist between the findings and the research on effective schools.

Leithwood and Fullan (1984) proposed six strategies for increasing the chance of successful change: continuous professional development, increasing principal effectiveness, school planning, developing policies with a view to their implementation, using standard operating procedures, and building systematic problem solving procedures.

Fullan (1985) went even further and presented a set of school-level strategies. This included developing a plan, investing in local facilitators, allocating resources, selecting schools, and deciding on the scope of the project, developing the principal's leadership role, focusing on instruction, stressing ongoing staff development, ensuring information gathering and use, planning for continuation and spread and reviewing the capacity for further change.

Lezotte and Bancroft (1985) noted that successful local school improvement programs have in common a focus on a single school, a building-based improvement team, a longer-term orientation (three to five years) in planning and implementation and are organized around the concept of the effective school.

Wood, Freeland, and Szabo (1985) noted the present thrust for school improvement differs from the past in that the target is no longer the district or individual staff member, but the school. They concluded that the primary method of achieving improvement is not curriculum development but staff development; that the source of improvement is not just intuition but research on effective schools and effective instructional practices and that planning is no longer year-to-year responding only to immediate needs, concerns, and problems, but is proactive, long range, and systematic.

Naisbitt (1982) appeared to lend support to this school-based model of improvement with his statement: "Trends are bottom-up, fads top-down". He advocated moving away from the specialist who is soon obsolete to the generalist who can adapt to a "high-tech/high-touch" world. Although he was mainly referring to business, Naisbitt's opinion that, "long-range plans must replace short-term profit", could apply equally to school (p. 82). He declared that "strategic planning is worthless unless there is first strategic vision" (p. 94). Naisbitt's view that "Followers create leaders, Period" (p. 101) summarizes the change in focus.

According to the Saskatchewan Minister's Advisory Committee (1985), the impetus can come from outside the school but planning and action must occur within. "School improvement is taking action at the local level" (p. 7).

## External versus Internal Evaluation

Goodlad (1984) addressed the issue of external versus internal evaluation with his statement, "the approach having the most promise is one that will seek to cultivate the capacity of schools to deal with their own problems, then become largely self-renewing" (p. 31).

The school-based approach model was supported by Eisner (1985), Good and Brophy (1986), and Morgan (1986) who concluded that the most successful systems of evaluation are likely to be based on a collaborative approach since it assures acceptability which may be more crucial than validity and reliability.

Shaw (1988) believed that after a thorough self-study is undertaken and accomplished, visiting team members could serve as external validators for the

work of the local staff but cautioned that school evaluators should recognize they cannot learn as much during the three-day visit as local staff members already know about their school program.

Novak (1985) ascertained that too much stress, time, and money are invested in the formal preparation and visit involved in external evaluations, even though agreeing that schools could benefit from some periodic outside review.

Other researchers advocating the value of internal evaluators include Boud and Donovan (1982), Herman (1986), and Wilcox (1989). In British Columbia, the Ministry of Education developed procedures for accreditation which serve the school and program evaluation function since accreditation is defined (1983) as "the outcomes of an internal and external evaluation" (p. 2). Internal evaluation is undertaken by the staff and administration within the school and is designed to encourage and assist in the improvement of the school by its own initiative and effort. External evaluation is undertaken by an external committee and is designed to provide an evaluation in a broader frame of reference to confirm or question the internal evaluation.

After a thorough review of the literature, and based on his previous experience and training, Warnica (1990) concluded that "the empowerment of school-based teachers and administrators, and the schools as the focus of action and development offer the greatest potential for real growth and development of the school, its staff and its programs for students" (p. 15).

## Application to the Art/Library Program Evaluation Models

The research and the findings of Warnica's study provided the basis for the development of the art and library program evaluations. In addition, the developers reviewed the literature pertaining specifically to the development of quality indicators, outcomes-based education and references to results-based approaches as identified by Kaufman (1988). Primary references for the art program evaluation were the Alberta Art Program of Studies for elementary (1985), junior high (1984), and senior high (1986) schools. Attention in these documents focused on the philosophical base and on the knowledge, skills, and attitudes outlined. The *Focus*

*on Learning: Integrated Program Model for Alberta School Libraries* (Alberta Education, 1985) was used in the development of the Library Program Evaluation model.

# Chapter 3
# Design

## Evaluation of the Former Model

Warnica's case study looked at the former Lethbridge School District No. 51 school and program evaluation models. The results of his research were applied to the art and library programs. These programs field-tested a model based on the results of his study. Subsequently, a generic collaborative model was developed to overcome the perceived deficiencies of the former "top-down" approach.

For the type of naturalistic research being done in both the initial study and the subsequent application to the two programs, a qualitative case-study design, supplemented by some limited statistical analysis, was the preferred mode. Patton's (1980) observation that "researchers using qualitative methods attempt to understand programs as a whole" would support this approach (p. 40).

The Lethbridge study made use of large quantities of data that had been collected over a three year period of school and program evaluations, using instruments designed by Lethbridge School District No. 51 but similar to those used in other districts in Alberta and by Goodlad (1984). The initial Lethbridge results as outlined in Warnica's case study were compared to the findings of Goodlad.

The Lethbridge model appears to meet Goodlad's (1984) assertion that efforts at "school improvement must encompass the school as a system of interacting parts each affecting the other" (p. 31). The broadly based emphasis of the model with focus on all aspects of the school ranging from instructional programs to non-instructional programs acknowledges that each part of the school's operation affects all other aspects (Warnica, 1989, p. 105).

In Warnica's case study, a Pearson r coefficient of correlation was computed on the ratings of the researcher and the "panel of experts". This panel was composed of four school principals who were chosen because they were familiar with all aspects of the evaluation process and had participated in it. The correlation was computed

to be 0.6 which can be interpreted to be a "high" relationship according to Morehouse and Stull (1975, p. 198).

Warnica and the panel checked for inter-subject validity verification in order to control the possibility of researcher bias. The data collected from students, teachers, and parents was analyzed to check for degree of association using Pearson Product-Moment Correlation Coefficients and also compared with data from the Goodlad (1984). An analysis showed the areas of greater agreement between the researcher and the panel of experts who gave highly positive ratings to statement covering several aspects of the process. These included communication with the evaluation team, opportunity for parental input, recommendations which were reasonable and accurate, an evaluation report which was presented in draft form to the school prior to its finalization and release, and the fact that the school developed a plan to respond to recommendations. Similar agreement existed in terms of the present model being predominantly "top down", and the need for greater involvement of teachers and school-based administrators. Both the researcher and the panel gave low ratings to the attention paid to school social inputs and to the clarity of the evaluator's role after the report was written.

The researcher was much less positive than was the panel that the input of school administrators and teachers in the original model was adequate. Close agreement existed between the researcher and the panel in a number of other areas. The usefulness of the evaluation report was rated fairly highly by each.

The approach to school and program evaluation as used in the Lethbridge models encompasses virtually every one of the indicators of effectiveness presented by Squires et al (1983) in their questionnaire for assessing school and classroom effectiveness. The Lethbridge model appears to meet Goodlad's (1984) assertion that efforts at "school improvement must encompass the school as a system of interacting parts each affecting the other" (p. 31). The broadly based emphasis of the model with a focus on all aspects of the school ranging from instructional programs to non-instructional programs acknowledges that each part of the school's operation affects all other aspects.

The Lethbridge model developed by Warnica adequately addresses many of the checkpoints of the Key Evaluation Checklist developed by Scriven (1976) in terms of description, clients, function, consumer, process, outcomes, generalizability, significance, and reporting. In the view of the researcher and confirmed by the panel of experts, there are some problems with the delivery system, the standards by which programs are evaluated (the lack of a clear set of indicators of educational quality), the usefulness of the outcomes (since there are problems in implementing recommendations), the costs, and the thoroughness of the meta-evaluation.

The lack of absolute standards by which programs can be compared and assessed is a weakness of the Lethbridge model. Another area where the Lethbridge model is weak, according to the "E Standards" as produced by North Central Association Commission on Schools (1987-88), is in teacher involvement in assessing the effectiveness of the program and planning for its improvement. The school evaluation procedures in Lethbridge placed teachers who provided little meaningful involvement in determining the nature of desirable changes, as recipients of the process. Teacher involvement came only after the external evaluators had determined what changes should be made. The collaborative evaluation model includes procedures to check that the characteristics common to effective schools are in place.

The lack of clearly established and accepted indicators of educational effectiveness or quality in the Lethbridge approach to school evaluation was one of the major weaknesses identified by Warnica. Although many of the qualitative and quantitative indicators may be inferred in the Lethbridge models, they were not specifically identified and looked for as part of the evaluation. Little emphasis was placed on interpretive indicators of context, input, and process, or on outcome indicators of the cognitive, affective, or behavioral nature. A set of standards or basis for comparison was absent. The result was that judgements were made about program quality and effectiveness without the strength of a set of agreed-upon standards.

The literature on school improvement leads to some criticism of the school evaluation model in question. The concerns of Leithwood and Fullan (1984) have not been addressed adequately. They believed that successful change involves pressure gradually acquired through interaction with peers and other leaders, not

mandated by authority. The Lethbridge evaluation model placed emphasis for change from the pressure brought about by the evaluation report instead of from interaction with peers. The Lethbridge School District No. 51 approach did not utilize the suggestions of Landon and Shirer (1986) in the Wisconsin School Evaluation Plan to have the school conduct a self-evaluation which is then audited by an outside team. Similarily, the collaborative planning as espoused by Patterson, Purkey, and Parker (1986) was not evident.

Wood, Freeland, and Szabo (1985) recommended a focus on staff development instead of the traditional emphasis on curriculum development, and for planning that is proactive, long range, and systematic. The Lethbridge evaluation model was not consistent with the suggestions of these and several other researchers in the area of school improvement.

The findings from this research led to the development of the collaborative model.

## Change of Focus

Although the intent of the original research was to focus on school evaluation, system senior administration and the board of trustees directed the move toward program evaluation. Using the study by Warnica as a basis of information, work then proceeded on the application of this research to the development of a collaborative model for art and library program evaluations. These programs were selected for a number of reasons: the system perceived need to evaluate the effectiveness of these programs; availability of central office leadership; and in regard to the art program, a perceived lack of teacher expertise in art evaluation due in part to the difficulty encountered in obtaining subject-specific information in this area. Acting upon recommendations from the administration, the board of trustees approved the development and implementation of a new evaluation format.

Steering committees were organized for each of these program areas. Meetings were held in which the committees were given instruction and direction on the development of quality indicators which guided the work of both committees. As a result of staffing changes, identified system needs, and the availability of time, the art program became the focus for the final stages of the project. Work continued through the various steps outlined in the Art Program Evaluation Flow Chart

(Figure 1). Questionnaires were developed for the following stakeholder groups: Teacher/Administration; Parents Grades 1-6; Students Grades 1-3; Students Grades 4-6; Secondary Parents; Students Grades 7-12. (See Appendix B). Prior to the distribution of these forms to the schools, they were reviewed/validated by other teachers, system administrators and the Parent and Student Advisory Council. (Following direction from the Parent and Student Advisory Council, questionnaires for non-art students at the secondary level and their parents were developed. The response to these questionnaires was very poor making it impossible to provide any valid data.) The committee continued work on the identification and verification of the student outcomes as well as the re-examination and modification of instruments used to identify system and teacher inputs. Assessment tools and processes were identified, developed, and/or refined. A follow-up questionnaire was developed and distributed to stakeholder groups to ascertain whether the new program evaluation model was perceived as an improvement over the previous model. If so, why was it regarded as an improvement and, would the resulting action plans have a positive impact on the program?

Modifications were made to the art evaluation flow chart with the addition of the follow-up questionnaire and the reversal of the final steps as the system action plan was implemented prior to the completion of the EQI report.

Work is continuing on the project in an effort to verify that the processes are both adequate and accurate. The focus of this work is to: (1) ensure that there is congruence between desired and actual student outcomes, and (2) verify that the use of the new model ensures ongoing improvement in program evaluations and in the achievement of desired student outcomes.

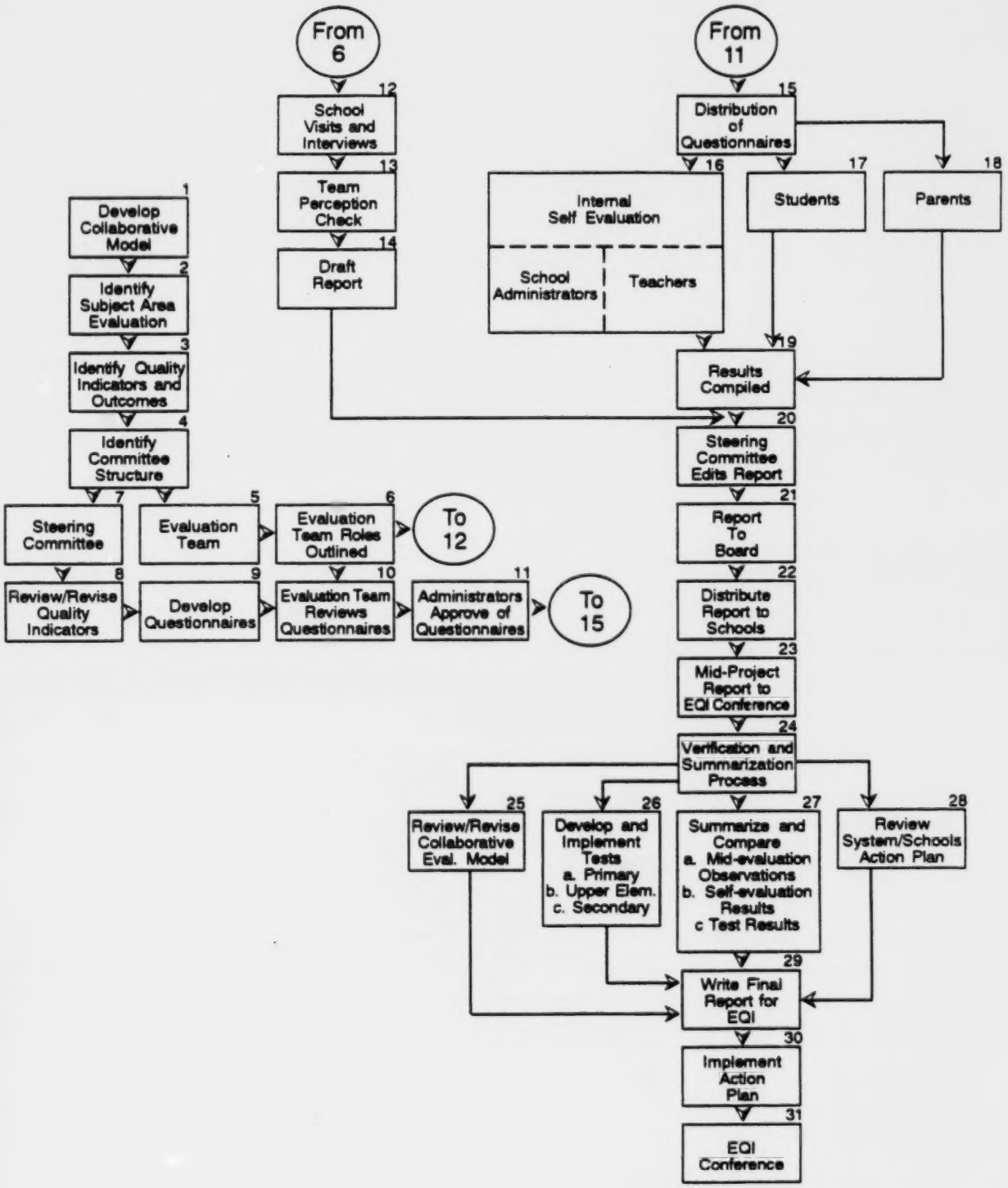


*Figure 1: Art Program Evaluation Flowchart*



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# Chapter 4

# Development of the Model

Warnica (1989) discussed the effectiveness of system/program evaluation, conducted a review of current related literature, and, as a result of his case study, defined the criteria for a more effective model of school and program evaluation with emphasis on the development of education quality indicators. The findings of his study were then applied to evaluating two school system programs: the art and the library.

## 1991 Art and Library Evaluations

*Purposes*

1. To apply Warnica's model to specific programs.
2. To identify quality indicators for the programs.
3. To identify and/or develop assessment procedures for the verification of the indicators.
4. To gather information as to the stakeholders' (school staff, administration, students, parents) perception of the effectiveness of these programs in each school and in the district as a whole.
5. To provide assistance for teachers, particularly at the elementary level, by identifying the quality indicators for art and by providing suggestions/examples of assessment procedures.
6. To develop an action plan for improving the art and library programs in the schools and the district.

*Procedures*

A steering committee was organized and a number of meetings held during which instruction/direction on the meaning of and the identification of quality indicators was given. This committee of internal and external evaluators was composed of teachers, administrators, and an Alberta Education consultant; it included generalist and specialist teachers from elementary and secondary schools. The committee identified and developed:

a) quality indicators for the art programs

b) questionnaires for the following target audiences:
   - teacher/administrators
   - parents 1-6
   - students grades 1-3
   - students grades 4-6
   - parents 7-12
   - students 7-12

   and acting upon a recommendation from the Parent/Student Advisory Council, a questionnaire for non-art students and their parents at the secondary level. (Appendix B).

c) the implementation format for the evaluation process within the parameters previously identified.

Before distributing the questionnaires, the evaluation package was presented to school district administrators for validation and staff information. Data from the questionnaires were compiled and summaries prepared prior to the school visitations by the external evaluation team.

Following the school visits a team perception check was held. The steering committee used the information from the questionnaires and the findings of the evaluation team to formalize the report. This report, which included both individual school and system information, was presented to the board of trustees. Subsequently action plans were developed in response to the report at both the system and individual school level. Work continued on the refinement of the art program evaluation model. This included the identification of quality indicators of desired student outcomes as well as the procedures to use indicators in evaluating the effectiveness of programs. Assessment procedures to measure student outcomes were identified and/or developed.

The key component in the development of educational quality indicators, as identified/verified by the steering committee and the stakeholder groups, is the collaboration between school-based and district-based staff working together to determine comparators/indicators (which focus on student outcomes in the cognitive, affective, and behavioral domains). These must all be developed within an interpretive framework which places emphasis on context, inputs, and process.

*Discussion*

The art survey included specific areas common to all the questionnaires (Appendix B) about which information was being garnered. Some of the major types of questions related to the importance of art as a program, facilities, budget/equipment/supplies, art instruction, activities. The following table highlights some common questions for the different respondent groups.

**Table 2**

**Common Questions for Respondent Groups in the 1991 Art Evaluation**

| Question | Teachers/ Administrators | Students | | | Parents |
|---|---|---|---|---|---|
| | | 1-3 | 4-6 | 7-12 | |
| importance | 1 | 2, 3 | 2, 3 | 2, 5 | 2, 5, 11 |
| facilities | 2 | 2 | 3 | 1 | - - - |
| resources | 3 | 3 | 2, 8 | 2, 3 | 7 |
| instruction | 4 | 4 | 4, 11, 15 | 4, 10, 11, 12, 14, 15 | 1, 3 |
| activities | 5 | 1, 7, 8 | 1, 7, 9, 11 | 7 | 8 |
| enjoyment | 9 | 9, 12 | 8 | 8, 9 | 6, 9 |
| group effort | 12 | 12 | 10 | - - - | - - - |
| perceived ability | 10 | 10, 14 | 10, 14 | 16 | 4, 12, 13, 14 |

As very good art facilities are provided in the secondary schools in Lethbridge School District No. 51, no questions in this regard were included on either the student or parent survey.

*Findings*

The steering committee perceived that administrators, teachers, students, and parents consider art as an important component of the school program. The results of the questionnaires confirmed this perception.

Even though art is considered important, there is no system statement that would provide ongoing support, focus, and direction for the art program. Such a statement could have reference to the contribution the study of art makes to the total education of the child, i.e, its emphasis on: critical thinking and problem-solving skills; communication skills; and promoting a better understanding of and appreciation for art and artists across cultures and across time.

The following topics were examined under the broad heading of planning and organization:

- sense of direction, focus, purpose
- objectives, concepts/skills, sequencing
- instructional techniques, activities
- resources
- evaluation
- integration and co-operative planning
- budget and facilities

The survey results found evidence of in-depth planning but it was not consistent either within all schools or across the system. Only 28% of teachers using a self-rating indicated a very high adherence to the Program of Studies and confidence in their long-range and unit planning.

Generally, the respondents were satisfied with the categories of budget, equipment, and supplies. Storage space and student work areas were identified by 35% of the elementary teachers/administrators as in need of improvement.

As predicted by the steering committee, evaluation procedures were identified as an area of concern. Thirty-three percent of the students did not know how their report card mark was established. Only 7% of the students indicated a clear understanding; 80% of the parents were not aware of how their child was being evaluated in art and 37% of teachers indicated problems with evaluation procedures. Forty-eight percent of the teachers indicated that they felt their training was inadequate for the presentation of a balanced art program.

These findings partially substantiated the original premise regarding teacher expertise, particularly in regard to evaluation procedures.

A follow-up questionnaire and the preparation of program action plans confirmed that the collaborative model was preferred and that the identification of quality indicators were considered essential components of the evaluation process.

Information on the questionnaires and the results of the library evaluation can be found in Appendix D.

Unfortunately, the original data that had been collected were erased, making further analyses difficult. However, a summary of the data collected from the various target audiences can be reviewed in the Art Program Evaluation and the Library Program Evaluation (see Appendices C and D).

# Chapter 5

# A Collaborative Model for School and Program Evaluation

The case study (Warnica, 1989) found that the Lethbridge model for system evaluation satisfied many of the criteria of effectiveness, quality and improvement in terms of receiving input from all stakeholders, utilizing an evaluation team with expertise and credibility, and using a multidimensional focus to examine a broad range of both instructional and non-instructional aspects of the school. However, the model was judged by the researcher to have limitations in that it was "top-down" with little opportunity for meaningful participation and professional growth by the school staff and administration. There are strong doubts as to whether the information gained from the model is of sufficient value related to professional growth and improvement to warrant the heavy costs of human resource time and energy. A major weakness of the model is the lack of clearly established and accepted sets of standards or indicators of quality. Concerns with the ability of schools to implement the recommendations leads to serious questions about whether significant improvements come about.

Warnica's case study determined that the procedures and instruments in place had strong face, content, and construct validity. No attempt was made to demonstrate external validity since the purpose was not to generalize the conclusions reached at one school to another one. Some doubts about reliability and validity were raised since the items were not field-tested and some items were changed from school to school with loss of comparability of certain results. Although reliability (internal consistency or stability) was never calculated, the instruments appear to be consistent as indicated by the high correlations which were found.

The literature was clear that there are certain criteria and characteristics which could be incorporated into the Lethbridge school evaluation procedures to increase effectiveness and efficiency:

1. The new model should move away from the heavy emphasis on a "top-down" approach to encourage and empower school staff and administrators to be

actively involved and interacting in assessing the effectiveness of their own programs and planning for their improvement. A model involving a better balance between internal and external evaluation should be considered.

2. The development of a clear set of standards or indicators of educational quality would be a desirable step in moving the evaluation model onto more objective ground, and would allow change, and the flexibility to adapt it to individual circumstances; change does not come from externally imposed procedures (Fullan, 1982). School evaluation should be a continuous process. Schools need to identify areas requiring improvement to work actively toward this end. Empowerment of school-based staff and administration is fundamental to reviewing and improving schools.

## Application to Lethbridge School District No. 51

## School and Program Evaluations

A more effective model of program evaluation through the use of quality indicators was developed for the art and library programs. Because of the collaborative nature of this approach, there was a "buy in" by the stakeholder groups. The result has been that each school is beginning to evaluate its own educational quality and effectiveness in a professional manner which serves to empower school-based staff and contributes to meaningful and effective school growth and improvement.

Art programs are frequently perceived as being more difficult to evaluate, both as a result of little available research in this area as well as the fact that generalist teachers have little or no training/expertise in the area of art evaluation. There has been a perception that evaluation of a child's art inhibits creativity. A follow-up questionnaire to the evaluation confirmed that the application of the collaborative model and the subsequent identification of quality indicators resulted in a positive attitude change in teachers.

Figure 2 identifies inputs and processes. The desired student outcomes as well as suggested assessment procedures are outlined. This is basically a generic model that could be readily adapted to any subject area with few modifications.

Figure 3 indicates a further development/refinement of the model.

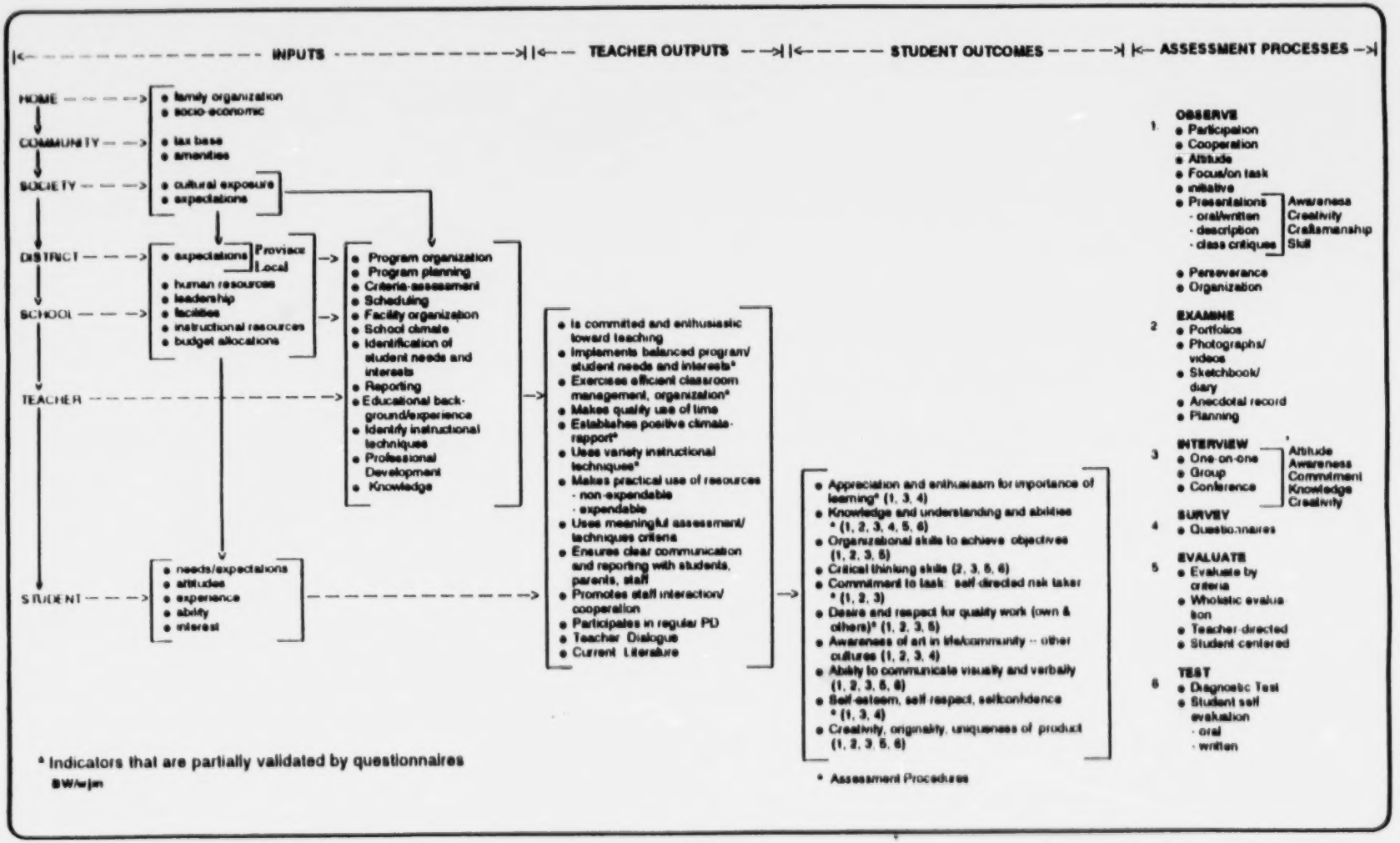


*Figure 2: A Collaborative Model for Art Program Evaluation*

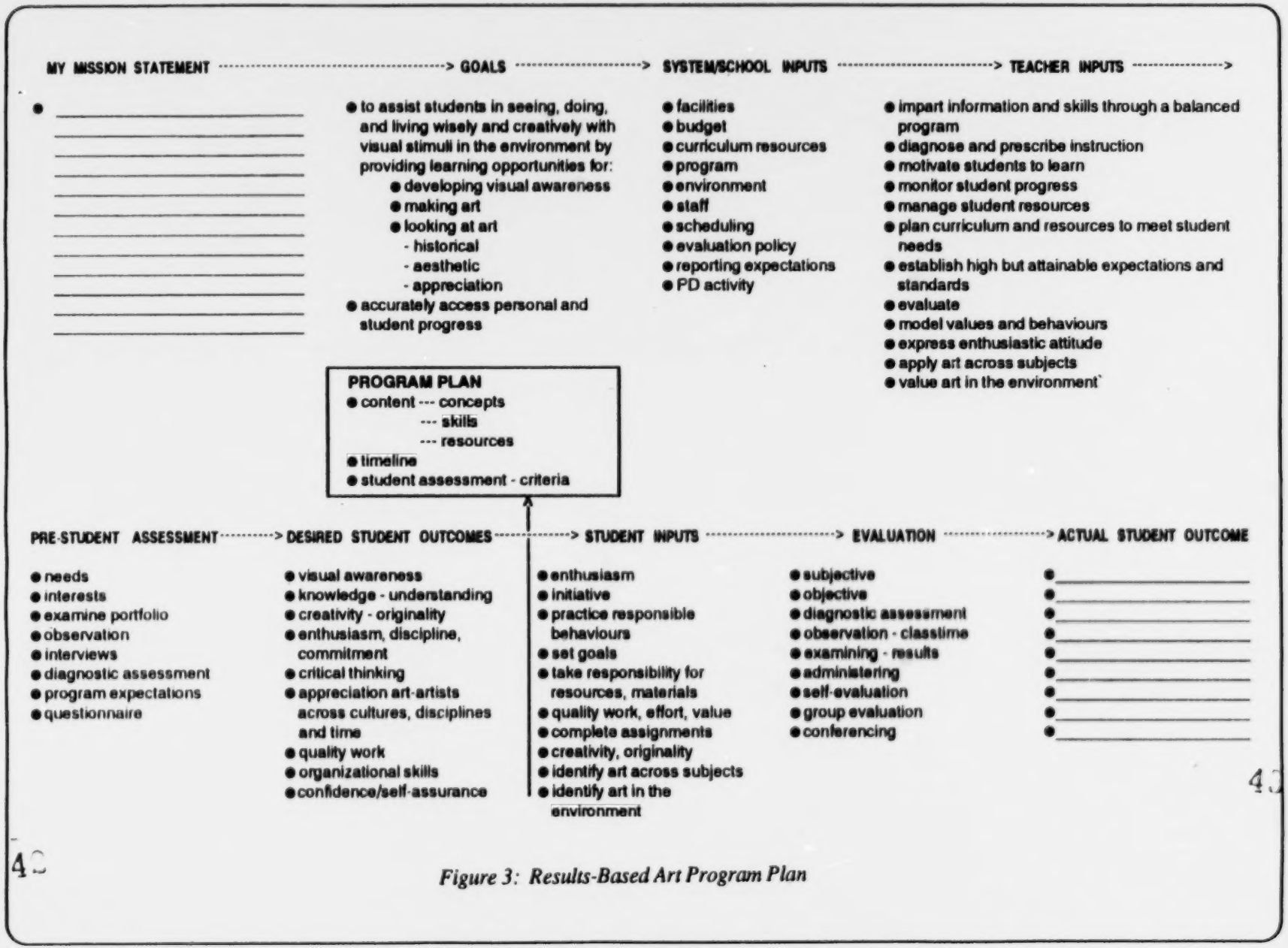


*Figure 3: Results-Based Art Program Plan*

Based on current literature and the practical application of the proposed model during the Lethbridge School District No. 51 evaluations, stakeholder groups have confirmed that a more effective collaborative model, involving the development of educational quality indicators has been designed, implemented. (Further refinements will be ongoing). The development of a clear set of standards or indicators of educational quality is a desirable step in moving the evaluation model onto more objective grounds. This process will allow much more professional involvement of school-based personnel. Although the art program evaluation was a practical application of the research, the model that has been developed could be applied, with few modifications, to other subject areas. Community/stakeholder groups' involvement in the evaluation process has proven to be very valuable and should be continued/established in school jurisdictions. The "buy in" that this provides is essential.

# Chapter 6

# Summary and Discussion

In recent years there has been a marked increase in the emphasis and expectations for program and school evaluations. Throughout much of Alberta, the approach used has been predominantly a "top down" process with the planning and procedures carried out almost exclusively by personnel from Alberta Education or district central offices with assistance by external resource persons. A meta-evaluation, conducted by Lethbridge School District No. 51, concluded that limited changes were being realized by the evaluations since the teachers and school-based administrators were not actively involved (except for having the process "done to" them) and hence gained little from the exercise. A study of the related literature and procedures used in other locations led to the proposal for a "collaborative model" which would empower school-based personnel to be actively and professionally involved in their school and program evaluations. The use of "educational quality indicators" would serve as a key component of the model.

## Rationale

The evaluation of teaching and of teachers has received in-depth study but little effort seems to have been put into whether the models and procedures used for the relatively new focus on school and program evaluations are consistent with the findings of educational research. Because the stated goal of evaluation is almost always school improvement, there is a need to consider and utilize the research on quality indicators, school effectiveness, and school improvement. A collaborative model would ensure a "buy in" by those involved. This is essential as evaluation alone does not cause improvement.

In the province of Alberta, as in other Canadian provinces and a number of American states, there has been an increasing emphasis and expectation from governments that school jurisdictions will develop and carry out formalized procedures for evaluation, including the evaluation of students, teachers, programs, schools, and school systems.

The Lethbridge model involved the use of a large team (up to 55 persons) from the school district central office, other schools, Alberta Education offices, and the University of Lethbridge, spending up to three weeks of time on site for the school evaluation process. A common concern was whether the model (which was extremely expensive in terms of professional time and expertise) was producing payoff in professional growth and development. Perhaps the most significant concern was with the problem of implementing the recommendations emanating from the evaluation report.

Administrators and boards need assurance that their models of school and program evaluation are consistent with increased effectiveness and school improvement as a result of the investments of professional time, expertise, and budget dollars. Stufflebeam and Shinkfield (1985) affirmed that if evaluations are to be useful and provide proper direction and guidance, "the evaluations themselves must be sound" (p. 183).

## Purpose

The purpose of the Lethbridge School District No. 51 project was to develop a more effective model for school and program evaluation. Consequently, the following research questions were addressed:

1. Is the current Lethbridge School District No.51 model for program and school evaluation consistent with the literature on indicators of effectiveness, quality, and school improvement?

2. Are the procedures, instruments, and data used in the Lethbridge School District No.51 model valid and reliable?

3. Does the current literature suggest characteristics or criteria of more effective and efficient models for program and school evaluation, in terms of indicators of effectiveness, quality, and improvement?

4. If the findings for the above indicate "yes", can the findings be applied to the development of a collaborative model for a school system program evaluation for the art and/or the school library program?

## Design

Warnica (1989) completed a case study of the Lethbridge model for school and program evaluation. It was primarily qualitative in nature, but included some correlations. The major areas of educational literature reviewed as a basis for this study and the proposed model were: school and program evaluation - theory and practice; effective schools research; indicators of effectiveness or quality; and, evaluation models, criteria, and standards.

After his review of the literature and based on career experience, Warnica (1990) concluded that the decision on the debate related to the external versus internal evaluation model falls clearly on the side of the school-based model. The convincing arguments of Boud and Donovan (1982), Common (1987), Herman (1986), Toffler, (1980), and Eisner (1985) provide sound reasons for a model which involves more active and professional participation of school-based personnel. The empowerment of school-based teachers and administrators, and the school as the focus of action and development offer the greatest potential for real growth and development of the school, its staff, and its programs for students.

Although the intent of the original research was to focus on school evaluation, senior administrators and trustees directed the move toward program evaluation. Using the study as a basis of information, work then proceeded on the application of this research to the development of a collaborative model for art and library program evaluations. These programs were selected for a number of reasons:

- a system perceived need to evaluate the effectiveness of these programs;
- availability of central office leadership; and
- concerns about the lack of expertise of the generalist teacher in the area of art evaluation and the lack of available research on this topic.

Acting upon recommendations from the administration, the Board approved the development and implementation of a new evaluation format. Steering committees, consisting of generalist and specialist teachers representing elementary and secondary schools, administration and Alberta Education personnel, were organized for each program area. Meetings were held during which time these committees were given instruction and direction on the development of quality indicators. Both committees proceeded through the steps outlined in the art program flow chart.

During the second year of the project, a model was developed and field-tested for evaluating the two identified programs. The collaborative model provided the structure for application of the effective schools research about evaluation and the use of indicators of effectiveness or program quality. Key components in the development of the educational quality indicators included the district-based staff, and the community and, the resulting determination of comparators, standards, and quality outcomes for all programs.

Following the collection of data through interviews and the administration of questionnaires to the various stakeholder groups, analyses was conducted. As a result of the findings, a system- and school-based action plan was developed and initiated.

As a result of staffing changes, identified system needs and the availability of time, the art program became the focus of the project in the third year. Work continued through the various steps outlined: the identification and verification of the student outcomes; and, the identification, development, and refinement of evaluation tools and processes. System and teacher inputs were re-examined and the instruments modified as required.

## Findings

The findings of the case study indicated that a new model for school and program evaluation should be developed. The result of the research was the development of a collaborative model which places much greater responsibility and control in the hands of the stakeholders - school-based administrators, staff, students, and parents. They become major participants and decision makers in school and program evaluations, in identifying areas of program and professional growth, and in bringing about change. The model rests upon certain basic assumptions grounded in the literature on school effectiveness and school improvement. The school is the primary unit of decision making (Smith and Purkey, 1985). If changes are to occur, they require ownership that comes from the opportunity to participate in defining change, and the flexibility to adapt it to individual circumstances. Change does not come from externally imposed procedures (Fullan, 1982).

Schools need to identify areas requiring improvement and work actively toward this end. Empowerment of school-based staff and administration is fundamental to reviewing and improving schools. As a perception check, a follow-up questionnaire was distributed to the stakeholders at the conclusion of the art evaluation. The results from this questionnaire, in conjunction with a review of the content and the initiation of the program action plans developed by the schools, confirmed that the collaborative model was preferred (Appendix C).

The collaborative nature of this approach resulted in a "buy in" by stakeholder groups. The development and use of quality indicators was positively received and their use incorporated into all assessment procedures.

As predicted by the art steering committee, evaluation procedures were identified as an area of concern. A third of the over 3,000 students surveyed did not understand how their report card mark was established; only 7% indicating a clear understanding of the process. Most parents (80%) were not aware of how their child was being evaluated and 37% of the teachers questioned indicated problems with evaluation procedures. A follow-up questionnaire addressed to teachers and administrators confirmed that through the application of the collaborative model and the identification of quality indicators, a positive change in attitude regarding assessment in art had taken place.

The model presented in Figure 2, although originally developed for an art program, is basically a generic model that could be applied to other subject areas with few modifications. Assessment procedures to measure the desired student outcomes, can be identified and/or developed.

## The Art Program Model

Figure 3 presents the Results-based Art Program Plan, which is a refinement of Figure 2. It does not include the inputs of the home, community, and society, some of which are inherent under other headings. This model encourages the teacher to identify his/her individual mission statement/belief. It stresses the importance of inputs into the program; the need to take students from where they are with the preassessment and to track their growth along the continuum. The plan

assists teachers in focusing on the desired student outcomes and, through the use of a variety of assessment procedures, determine the actual student outcome.

## Implications

1. Based on the current literature and the practical application, it has been demonstrated that a more effective model for school and program evaluation involving collaboration and the identification of educational quality indicators can be designed and implemented.

2. The development of a clear set of standards or indicators of educational quality would be a desirable step in moving the evaluation model on to more objective ground, and would allow much more professional involvement of school level personnel.

3. Although the art program evaluation was a practical application of the research, the model developed could be applied, with few modifications, to other subject areas. However, assessment procedures would have to be identified/developed for the different programs.

4. Community/stakeholder involvement in the evaluation process has proven to be very valuable input and should continue to be utilized.

## Recommendations

1. School and/or program evaluations should be designed using a collaborative model.

2. School and/or program evaluations should include the development and use of educational quality indicators. A vital component is the involvement of stakeholders in defining what constitutes quality.

3. School and program evaluation should be an on-going process and not simply an event which takes place once every five years or so. An evaluation model should assure that program and school evaluation becomes a natural and vital part of the curriculum and instruction cycle.

4. The program evaluation model that has been developed should be applied to other program areas in Lethbridge School District No. 51 and in other jurisdictions.

5. Further development and validation of the art program evaluation model should continue, particularly with regard to the refinement of the educational quality indicators and the verification of student outcomes through assessment procedures.

6. Teacher training in the use of a variety of assessment procedures that can be employed in measuring whether students have achieved the desired outcomes is essential.

## Follow-up

Lethbridge School District No. 51 is continuing to expand the use of this model to other program areas. Revisions/refinements to the collaborative model will be an ongoing process. The identification and development of assessment procedures for the measurement of student outcomes will be expanded to other programs.

Interest has been expressed by the Calgary Public and Catholic EQI Project members to work cooperatively with Lethbridge to merge the two projects. This possibility will be explored.

## Closing Statement

As a result of the research project, it has been determined that the former model of program and school evaluation was not consistent with the literature on indicators of effectiveness, quality and school improvement. New evaluation models should move away from the heavy emphasis on a "top down" approach to encourage and empower school staff and administrators to be actively involved and interacting in assessing the effectiveness of their own programs and in planning for their improvement. A collaborative model for system/program evaluations in which the use of "educational quality indicators" is a key component, is more effective.

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## APPENDIX A

## LETHBRIDGE SCHOOL DISTRICT #51 PROJECT TEAM (ART)

GARY HECK, Associate Superintendent, Curriculum and Instruction (Acting), Lethbridge School District #51 (1990-1992)

BARBARA WALKER, Fine Arts Coordinator, Lethbridge School District #51 (1990-1992)

DR. EARLE WARNICA, Executive Director, Southern Alberta Professional Development Consortium (1989-1990)

## SUB-COMMITTEE
## ART PROGRAM EVALUATION TEAM

ARMAN EARL, Fine Arts Consultant, Lethbridge Regional Office, Alberta Education (1990-1992)

DIANNE COOK, teacher, Park Meadows Elementary School, Lethbridge (1991)

JIM CRAIG, teacher, Fleetwood-Bawden Elementary School, Lethbridge (1991)

KAREN DOEPKER, teacher, Senator Buchanan Elementary School, Lethbridge (1991)

DIANNE DURDA, teacher, Medicine Hat Catholic Board of Education (1991)

MARILYN GALL, teacher, General Stewart Elementary School, Lethbridge (1991)

MARLIN HOWG, teacher, Galbraith Elementary School, Lethbridge (1991)

JANE HUSON, teacher, Hamilton Junior High School, Lethbridge (1991)

KAREN ICHINO, art teacher, Lethbridge Collegiate Institute, Lethbridge (1991)

DON MATISZ, teacher, Gilbert Paterson Junior High School, Lethbridge (1991)

LISA MCMULLEN, teacher, Lakeview Elementary School, Lethbridge (on secondment to the University of Lethbridge) (1991)

ANNETTE NIEUKERK, teacher, Lethbridge Catholic Separate School District #9 (1991)

GARRY SHILLIDAY, teacher, Winston Churchill High School, Lethbridge (1991)

SHAYNE TOLLMAN, teacher, Cardston School District #2 (1991)

## LETHBRIDGE SCHOOL DISTRICT No. 51 PROJECT TEAM (LIBRARY)

GARY HECK, Acting Associate Superintendent, Lethbridge School District #51

BETTY BAILEY, Project Leader, teacher-librarian, Wilson Junior High School, Lethbridge

### SUB-COMMITTEE

**INTERNAL**

JANICE BROWN, teacher-librarian, Winston Churchill High School, Lethbridge

MICHELLE DIMNIK, teacher, Galbraith School, Lethbridge

JOHN LOREE, Assistant Principal, Wilson Junior High School, Lethbridge

LOLA MAJOR, teacher, Lethbridge Collegiate Institute

JOHN REGIER, teacher, Gilbert Paterson School, Lethbridge

CAROL STEEN, Principal, Allan Watson School, Lethbridge

IRENE YAMAMOTO, teacher-librarian, Hamilton Junior High School, Lethbridge

KAREN YOUNG, teacher, Nicholas Sheran School, Lethbridge

**EXTERNAL**

BARB HUSTON, Coordinator of Curriculum Laboratory, University of Lethbridge

EUGENE KULMATYKI, Coordinator of Media Services, Red Deer Public School District

DICK MITTON, Mathematics, Media & Technology, Consultant, Alberta Education Regional Office

## APPENDIX B

FORM A

**LETHBRIDGE SCHOOL DISTRICT #51**

**ART PROGRAM EVALUATION**

**TEACHER/ADMINISTRATION QUESTIONNAIRE**

Using the scale ....
Positive 4 3 2 1 Negative Don't Know ?

1. How do you perceive the importance of the Art Program in your school?

| | | | | | |
|---|---|---|---|---|---|
| By administration | 4 | 3 | 2 | 1 | ? |
| By teachers | 4 | 3 | 2 | 1 | ? |
| By students | 4 | 3 | 2 | 1 | ? |
| By parents | 4 | 3 | 2 | 1 | ? |

2. FACILITIES

Is there a specialized art room? Yes No

Rate the facility you are presently using:

| | | | | | |
|---|---|---|---|---|---|
| For teaching purposes | 4 | 3 | 2 | 1 | ? |
| For storage purposes | 4 | 3 | 2 | 1 | ? |
| Student work space | 4 | 3 | 2 | 1 | ? |
| For display areas | 4 | 3 | 2 | 1 | ? |

3. BUDGET/EQUIPMENT/SUPPLIES

Rate the following:

| | | | | | |
|---|---|---|---|---|---|
| Budget allocation | 4 | 3 | 2 | 1 | ? |
| Ordering procedures in school | 4 | 3 | 2 | 1 | ? |
| Ordering procedures throughout system | 4 | 3 | 2 | 1 | ? |
| Quality of supplies | 4 | 3 | 2 | 1 | ? |
| Available equipment | 4 | 3 | 2 | 1 | ? |
| Availability of authorized and recommended resources | 4 | 3 | 2 | 1 | ? |
| Maintenance of equipment/replacement | 4 | 3 | 2 | 1 | ? |

4. (a) ART INSTRUCTION (self-rating)

Rate the following:

| | | | | | |
|---|---|---|---|---|---|
| Teacher interest in subject | 4 | 3 | 2 | 1 | ? |
| Teacher training | 4 | 3 | 2 | 1 | ? |
| Classroom climate | 4 | 3 | 2 | 1 | ? |

| | | | | | |
|---|---|---|---|---|---|
| Classroom routines | 4 | 3 | 2 | 1 | ? |
| Adherence to the Program of Studies | 4 | 3 | 2 | 1 | ? |
| Long-range and unit planning | 4 | 3 | 2 | 1 | ? |
| Varied teaching strategies | 4 | 3 | 2 | 1 | ? |
| Evaluation procedures (teacher) | 4 | 3 | 2 | 1 | ? |
| Evaluation procedures (student) | 4 | 3 | 2 | 1 | ? |
| Practices safety procedures | 4 | 3 | 2 | 1 | ? |
| Articulation/peer coaching | 4 | 3 | 2 | 1 | ? |

(b) ART INSTRUCTION (total program)

Rate the following:

| | | | | | |
|---|---|---|---|---|---|
| Teacher interest in subject | 4 | 3 | 2 | 1 | ? |
| Teacher training | 4 | 3 | 2 | 1 | ? |
| Classroom climate | 4 | 3 | 2 | 1 | ? |
| Classroom routines | 4 | 3 | 2 | 1 | ? |
| Adherence to the Program of Studies | 4 | 3 | 2 | 1 | ? |
| Long-range and unit planning | 4 | 3 | 2 | 1 | ? |
| Varied teaching strategies | 4 | 3 | 2 | 1 | ? |
| Evaluation procedures (teacher) | 4 | 3 | 2 | 1 | ? |
| Evaluation procedures (student) | 4 | 3 | 2 | 1 | ? |
| Practices safety procedures | 4 | 3 | 2 | 1 | ? |
| Articulation/peer coaching | 4 | 3 | 2 | 1 | ? |

5. ACTIVITIES SUPPORTED BY TEACHER/SCHOOL

Rate the following:

| | | | | | |
|---|---|---|---|---|---|
| Art displayed in school | 4 | 3 | 2 | 1 | ? |
| Education week activities | 4 | 3 | 2 | 1 | ? |
| Orientation activities | 4 | 3 | 2 | 1 | ? |
| Art's Alive exhibits | 4 | 3 | 2 | 1 | ? |
| Central Office exhibits | 4 | 3 | 2 | 1 | ? |
| Bowman exhibits (Jr./Sr. High) | 4 | 3 | 2 | 1 | ? |
| Art tours | 4 | 3 | 2 | 1 | ? |
| Special arts nights | 4 | 3 | 2 | 1 | ? |

Other: _____

_____

_____

6. COMMENTS:

_____

_____

_____

SCHOOL: _____

Please return to the school office by January 31, 1991

FORM B

SCHOOL: _____ GRADE: 1 2 3

**LETHBRIDGE SCHOOL DISTRICT #51**

**ART PROGRAM EVALUATION**

**STUDENT QUESTIONNAIRE - Grades 1-3**

| | | Yes | No | Not sure |
|---|---|---|---|---|
| | | | | |
| 1. | We do lots of different kinds of art | Yes | No | Not sure |
| 2. | We have art in a special art room | Yes | No | Not sure |
| 3. | We have lots of art books in our room and in our library | Yes | No | Not sure |
| 4. | My teacher helps me with my art | Yes | No | Not sure |
| 5. | We have lots of pictures on the wall | Yes | No | Not sure |
| 6. | My art pictures have been on the wall | Yes | No | Not sure |
| 7. | We talk about different kinds of art | Yes | No | Not sure |
| 8. | My class has visited an art show | Yes | No | Not sure |
| 9. | I like my art class | Yes | No | Not sure |
| 10. | I think I am a good artist | Yes | No | Not sure |
| 11. | My teacher thinks I am a good artist | Yes | No | Not sure |
| 12. | Everyone works hard in art | Yes | No | Not sure |
| 13. | I have time to finish my art | Yes | No | Not sure |
| 14. | I know how to take care of different art materials such as paint brushes, paints, blue, scissors, pencils, crayons, etc. | Yes | No | Not sure |

FORM C

SCHOOL: _____ GRADE: 4 5 6

**LETHBRIDGE SCHOOL DISTRICT #51**

**ART PROGRAM EVALUATION**

**STUDENT QUESTIONNAIRE - Grades 4-6**

| Using the scale, circle the number which best tells how you feel about each statement with: 4 being "best" or "always true"; 3 "usually true"; 2 "sometimes true"; 1 "never true" | 4 | 3 | 2 | 1 |
|---|---|---|---|---|
| 1. We can do many different kinds of art activities with the art supplies in our school | 4 | 3 | 2 | 1 |
| 2. We have lots of art books in our room and in our library | 4 | 3 | 2 | 1 |
| 3. Our class goes to a special room for art | 4 | 3 | 2 | 1 |
| 4. My teacher helps and advises me with my art projects | 4 | 3 | 2 | 1 |
| 5. We have lots of student art displayed in our room and on other wall in the school | 4 | 3 | 2 | 1 |
| 6. My art work is displayed sometimes | 4 | 3 | 2 | 1 |
| 7. We talk about artists and their work | 4 | 3 | 2 | 1 |
| 8. There are pictures by famous artists on display | 4 | 3 | 2 | 1 |
| 9. My class has visited an art show | 4 | 3 | 2 | 1 |
| 10. Everyone works hard in art class and hardly ever fools around | 4 | 3 | 2 | 1 |
| 11. I am learning a lot about drawing, painting, sculpture, print making and other things in my art class | 4 | 3 | 2 | 1 |
| 12. I like my art class | 4 | 3 | 2 | 1 |
| 13. My teacher thinks I am a good artist | 4 | 3 | 2 | 1 |
| 14. I think I am a good artist | 4 | 3 | 2 | 1 |
| 15. My teacher has taught me how to take care of various art supplies, e.g., paint brushes, paint, etc. | 4 | 3 | 2 | 1 |

FORM D

**LETHBRIDGE SCHOOL DISTRICT #51**

**ART PROGRAM EVALUATION**

**STUDENT QUESTIONNAIRE - GRADES 7-12**

Please check appropriate box: ☐ Junior High student

☐ Senior High student

Please circle the number which best expresses your feeling about each statement: 4 indicates "always true"; 3 "usually true"; 2 "sometimes true"; 1 "never true"

| | | High ..... > Low | | | |
|---|---|---|---|---|---|
| 1. | I have enough personal work and storage space for my projects | 4 | 3 | 2 | 1 |
| 2. | We have a variety of materials and supplies so that we can do different kinds of art | 4 | 3 | 2 | 1 |
| 3. | We have a wide variety of art reference books | 4 | 3 | 2 | 1 |
| 4. | I get advice and help with my work from the teacher and other students | 4 | 3 | 2 | 1 |
| 5. | Student art work is displayed in various areas of the school | 4 | 3 | 2 | 1 |
| 6. | My work is displayed sometimes | 4 | 3 | 2 | 1 |
| 7. | We have special activities in our school about art, field trips, art shows, arts nights | 4 | 3 | 2 | 1 |
| 8. | I enjoy art | 4 | 3 | 2 | 1 |
| 9. | I take pride in my work, my growth as an artist and the accomplishments of others | 4 | 3 | 2 | 1 |
| 10. | I am developing creative thinking skills by solving the problems I encounter while doing my art work | 4 | 3 | 2 | 1 |
| 11. | I am learning how to communicate through my art and other people's art - ideas, thoughts, emotions, stories, etc. | 4 | 3 | 2 | 1 |

| | | | | |
|---|---|---|---|---|
| 12. I am developing an appreciation for the arts by learning about different artists, different art styles and periods, and am developing critiquing skills | 4 | 3 | 2 | 1 |
| 13. I am learning to value art by working at it, taking care of my my work and materials | 4 | 3 | 2 | 1 |
| 14. I am learning the vocabulary of art (design elements, design principles) and developing critiquing skills | 4 | 3 | 2 | 1 |
| 15. I am developing skills/techniques in a variety of studio areas - drawing, painting, two-dimensional design, three-dimensional design, etc. | 4 | 3 | 2 | 1 |
| 16. Others think I am progressing and developing my ideas, skills and techniques | 4 | 3 | 2 | 1 |

Question 17 to be answered only by senior high school students.

| | | | | |
|---|---|---|---|---|
| 17. I am beginning to establish a personal "style" and am taking control of my artistic development | 4 | 3 | 2 | 1 |

COMMENTS:

_____
_____
_____
_____
_____
_____

Are you planning to attend college or university? Yes ☐ No ☐

Are you planning an art-related career, e.g., architect, illustrator, fine artist, interior decorating, fashion designer, art teacher, window dresser, etc. Yes ☐ No ☐

SCHOOL: _____

FORM E

**LETHBRIDGE SCHOOL DISTRICT #51**

**ART PROGRAM EVALUATION**

**PARENT QUESTIONNAIRE**

My children are in grades(s): (please circle)

1 2 3 4 5 6 7 8 9 10 11 12

| | | Please Circle | |
|---|---|---|---|
| 1. | Are you aware that the art program focus has changed from product to process? | Yes | No |
| 2. | Are you aware that art is a required subject at the elementary level? | Yes | No |
| 3. | Are you aware that there are specific concepts and skills that are required by the provincial curriculum to be taught at each grade level? | Yes | No |
| 4. | Are you aware of how your child is evaluated in art? | Yes | No |
| 5. | Do you feel that art is considered an important subject in your child's school? | Yes | No |
| 6. | Do you find art attractively displayed in your child's school? | Yes | No |
| 7. | Has your child experienced working with a variety of art materials? | Yes | No |
| 8. | Have you or your child attended any special art activities, e.g., field trips, art exhibits, resource people, etc. | Yes | No |
| 9. | Does your child enjoy art? | Yes | No |
| 10. | Do you feel that your child is developing understanding and skills in art? | Yes | No |
| 11. | Does your child value art? | Yes | No |
| 12. | Does your child bring his/her art work home? | Yes | No |

13. Is your child developing respect and appreciation for the art work of others? Yes No

COMMENTS:

_____
_____
_____
_____
_____
_____

Questions 14 and 15 to be answered only by parents of secondary students

14. Does your child strive for excellence in art projects? Yes No

15. Would you approve of your pursuing an art-related career, e.g., architect, illustrator, fine artist, interior decorator, art teacher, window dresser, etc.? Yes No

| | High ..... > | | | Low |
|---|---|---|---|---|
| 16. Overall rating of your child's school art program | 4 | 3 | 2 | 1 |

SCHOOL: _____

Please return to your child's teacher by January 31, 1991.

FOLLOW-UP QUESTIONNAIRE

TO THE

COLLABORATIVE ART PROGRAM EVALUATION

1. What are the strengths of this evaluation procedure?

2. What are the weaknesses of this procedure?

3. Suggestions/Recommendations as a result of your experience with this new procedure.

4. Please comment on your personal involvement in the evaluation.

(Thank you for your co-operation both with the evaluation and for taking the time to complete and return this follow-up questionnaire. Please return this form to Central Office at your earliest convenience.)

**1990-91 Art Evaluation** — **Lethbridge School District #51**

**Teacher/Administration Questionnaire**

| | 4 | | 3 | | 2 | | 1 | | Don't Know | |
|---|---|---|---|---|---|---|---|---|---|---|
| 1. How do you perceive the importance of the Art program in your school? (a) By administration | 42 | 45% | 34 | 36% | 9 | 10% | 2 | 2% | 7 | 7% |
| (b) By teachers | 36 | 38% | 49 | 52% | 8 | 9% | 1 | 1% | | |
| (c) By students | 37 | 40% | 46 | 49% | 9 | 10% | | | 1 | 1% |
| (d) By parents | 16 | 17% | 35 | 38% | 26 | 28% | 1 | 1% | 15 | 16% |
| 2. FACILITIES Rate the facility you are presently using: (a) For teaching purposes | 31 | 34% | 41 | 45% | 15 | 16% | 4 | 4% | 1 | 1% |
| (b) For storage purposes | 17 | 18% | 40 | 43% | 27 | 29% | 6 | 7% | 2 | 2% |
| (c) Student work space | 25 | 27% | 33 | 36% | 19 | 21% | 13 | 14% | 1 | 1% |
| (d) For display areas | 19 | 21% | 39 | 42% | 24 | 26% | 10 | 11% | | |
| 3. BUDGET/EQUIPMENT/SUPPLIES Rate the following: (a) Budget allocation | 16 | 18% | 45 | 49% | 12 | 13% | 2 | 2% | 16 | 18% |
| (b) Ordering procedures in school | 26 | 29% | 51 | 56% | 7 | 8% | 1 | 1% | 6 | 7% |
| (c) Ordering procedures throughout system | 6 | 7% | 34 | 38% | 11 | 12% | 2 | 2% | 37 | 41% |
| (d) Quality of supplies | 19 | 21% | 52 | 57% | 7 | 8% | 5 | 5% | 8 | 9% |
| (e) Available equipment | 16 | 18% | 50 | 56% | 15 | 17% | 3 | 3% | 5 | 6% |
| (f) Availability of recommended resources | 19 | 21% | 45 | 50% | 19 | 21% | 2 | 2% | 5 | 6% |
| (g) Maintenance of equipment/replacement | 16 | 18% | 49 | 55% | 14 | 16% | 3 | 3% | 7 | 8% |
| 4. ART INSTRUCTION (self-rating) Rate the following: (a) Teacher interest in subject | 39 | 45% | 37 | 43% | 8 | 9% | 1 | 1% | 2 | 2% |
| (b) Teacher training | 17 | 20% | 28 | 32% | 33 | 38% | 6 | 7% | 3 | 3% |
| (c) Classroom climate | 29 | 34% | 50 | 58% | 5 | 6% | 0 | | 2 | 2% |
| (d) Classroom routines | 26 | 30% | 54 | 63% | 4 | 5% | 0 | | 2 | 2% |
| (e) Adherence to the Program of Studies | 25 | 28% | 44 | 50% | 10 | 11% | 1 | 1% | 8 | 9% |
| (f) Long-range & unit planning | 25 | 28% | 40 | 45% | 15 | 17% | 2 | 2% | 6 | 7% |
| (g) Varied teaching strategies | 25 | 29% | 44 | 51% | 14 | 16% | 0 | | 4 | 5% |
| (h) Evaluation procedures (teacher) | 13 | 15% | 49 | 56% | 18 | 21% | 0 | | 7 | 8% |
| (i) Evaluation procedures (student) | 3 | 3% | 47 | 54% | 25 | 29% | 4 | 5% | 8 | 9% |
| (j) Practices safety procedures | 38 | 44% | 39 | 45% | 2 | 2% | 2 | 2% | 6 | 7% |
| (k) Articulation/peer coaching | 16 | 19% | 48 | 56% | 11 | 13% | 3 | 4% | 7 | 8% |
| 4. ART INSTRUCTION (total program) Rate the following: (a) Teacher interest in subject | 25 | 29% | 45 | 52% | 13 | 15% | 0 | | 3 | 3% |
| (b) Teacher training | 19 | 22% | 25 | 28% | 32 | 36% | 4 | 5% | 8 | 9% |
| (c) Classroom climate | 17 | 19% | 60 | 68% | 6 | 7% | 0 | | 5 | 6% |
| (d) Classroom routines | 22 | 25% | 55 | 63% | 5 | 6% | 0 | | 5 | 6% |
| (e) Adherence to the Program of Studies | 20 | 23% | 47 | 54% | 10 | 11% | 0 | | 10 | 11% |
| (f) Long-range & unit planning | 23 | 26% | 37 | 43% | 10 | 11% | 1 | 1% | 16 | 18% |
| (g) Varied teaching strategies | 18 | 21% | 46 | 53% | 9 | 10% | 0 | | 13 | 15% |
| (h) Evaluation procedures (teacher) | 9 | 10% | 46 | 53% | 17 | 20% | 1 | 1% | 14 | 16% |
| (i) Evaluation procedures (student) | 6 | 7% | 52 | 60% | 12 | 14% | 1 | 1% | 16 | 18% |
| (j) Practices safety procedures | 29 | 33% | 41 | 47% | 4 | 5% | 1 | 1% | 12 | 14% |
| (k) Articulation/peer coaching | 15 | 17% | 52 | 58% | 9 | 10% | 1 | 1% | 13 | 14% |
| 5. ACTIVITIES SUPPORTED BY TEACHER/ SCHOOL Rate the following: (a) Art displayed in school | 51 | 59% | 27 | 29% | 10 | 11% | 1 | 1% | 3 | 3% |
| (b) Education week activities | 48 | 53% | 29 | 32% | 7 | 8% | 0 | | 7 | 8% |
| (c) Orientation activities | 24 | 26% | 29 | 32% | 14 | 15% | 0 | | 25 | 27% |
| (d) Art's Alive exhibit | 29 | 32% | 39 | 43% | 9 | 10% | 0 | | 14 | 15% |
| (e) Central office exhibits | 21 | 24% | 22 | 25% | 18 | 21% | 5 | 6% | 21 | 24% |
| (f) Bowman exhibits (jr/sr high) | 12 | 15% | 11 | 14% | 11 | 14% | 5 | 6% | 42 | 52% |
| (g) Art tours | 7 | 8% | 18 | 21% | 17 | 20% | 12 | 14% | 32 | 37% |
| (h) Special arts nights | 11 | 13% | 12 | 14% | 4 | 5% | 16 | 18% | 44 | 51% |
| | 1003 | 29% | 1816 | 46% | 584 | 15% | 122 | 3% | 469 | 11% |

| | Yes | | No | |
|---|---|---|---|---|
| 2. FACILITIES Is there a specialized art room? | 74 | 78% | 21 | 22% |

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**1990-91 Art Evaluation** — **Lethbridge School District #51**

**Parent Questionnaire** (Grades 1 - 6)

| | Yes | | No | |
|---|---|---|---|---|
| 1. Are you aware that the art program focus has changed from product to process? | 156 | 17% | 758 | 82% |
| 2. Are you aware that art is a required subject at the elementary level? | 764 | 83% | 154 | 16% |
| 3. Are you aware that there are specific concepts and skills that are required by the provincial curriculum to be taught at each grade level? | 513 | 56% | 405 | 44% |
| 4. Are you aware of how your child is evaluated in art? | 174 | 19% | 740 | 80% |
| 5. Do you feel that art is considered an important subject in your child's school? | 765 | 87% | 114 | 12% |
| 6. Do you find art attractively displayed in your child's school? | 871 | 96% | 27 | 03% |
| 7. Has your child experienced working with a variety of art materials? | 783 | 89% | 91 | 10% |
| 8. Have you or your child attended any special art activities, e.g., field trips, art exhibits, resource people, etc.? | 463 | 51% | 433 | 48% |
| 9. Does your child enjoy art? | 858 | 95% | 38 | 04% |
| 10. Do you feel that your child is developing understanding and skills in art? | 780 | 90% | 80 | 09% |
| 11. Does your child value art? | 787 | 90% | 87 | 09% |
| 12. Does your child bring his/her art work home? | 808 | 91% | 79 | 08% |
| 13. Is your child developing respect and appreciation for the art work of others? | 748 | 91% | 69 | 08% |
| 14. Does your child strive for excellence in art projects? | 180 | 86% | 27 | 13% |
| 15. Would you approve of your child pursuing an art-related career, e.g., architect, illustrator, fine artist, interior decorator, art teacher, window dresser, etc? | 183 | 88% | 24 | 11% |
| | 8833 | 73% | 3126 | 26% |

| | High 4 | | 3 | | 2 | | Low 1 | |
|---|---|---|---|---|---|---|---|---|
| 16. Overall rating of your child's school art program | 151 | 21% | 481 | 66% | 89 | 13% | 7 | 0% |

**1990-91 Art Evaluation** — **Lethbridge School District #51**

**Student Questionnaire** (Grades 1 - 3)

| | Yes | | No | | Not Sure | |
|---|---|---|---|---|---|---|
| 1. We do lots of different kinds of art | 726 | 89% | 17 | 02% | 68 | 08% |
| 2. We have art in a special art room | 376 | 46% | 349 | 43% | 82 | 10% |
| 3. We have lots of art books in our room and in our library | 423 | 53% | 90 | 11% | 283 | 35% |
| 4. My teacher helps me with my art | 655 | 83% | 74 | 09% | 55 | 07% |
| 5. We have lots of pictures on the wall | 685 | 86% | 52 | 06% | 52 | 06% |
| 6. My art pictures have been on the wall | 692 | 88% | 43 | 05% | 49 | 06% |
| 7. We talk about different kinds of art | 605 | 77% | 61 | 07% | 117 | 14% |
| 8. My class has visited an art show | 177 | 22% | 532 | 68% | 71 | 09% |
| 9. I like my art class | 686 | 88% | 42 | 05% | 50 | 06% |
| 10. I think I am a good artist | 567 | 73% | 84 | 10% | 122 | 15% |
| 11. My teacher thinks I am a good artist | 534 | 68% | 32 | 04% | 209 | 26% |
| 12. Everyone works hard in art | 600 | 77% | 48 | 06% | 124 | 16% |
| 13. I have time to finish my art | 573 | 75% | 91 | 11% | 95 | 12% |
| 14. I know how to take care of different art materials such as paint brushes, paints, glue, scissors, pencils, crayons, etc. | 671 | 89% | 26 | 03% | 54 | 07% |
| 15. I think I am a good artist | 593 | 80% | 110 | 14% | 36 | 04% |
| | 8814 | 70% | 1905 | 15% | 1718 | 13% |

**1990-91 Art Evaluation** — **Lethbridge School District #51**

| **Student Questionnaire** (Grade 4-6) | 4 | | 3 | | 2 | | 1 | |
|---|---|---|---|---|---|---|---|---|
| 1. We can do many different kinds of art activities with the art supplies in our school | 455 | 52% | 324 | 37% | 80 | 09% | 13 | 01% |
| 2. We have lots of art books in our room and in our library | 203 | 23% | 290 | 33% | 261 | 30% | 100 | 11% |
| 3. Our class goes to a special room for art | 328 | 38% | 226 | 26% | 191 | 22% | 100 | 11% |
| 4. My teacher helps and advises me with my art projects | 490 | 57% | 253 | 29% | 91 | 10% | 20 | 02% |
| 5. We have lots of student art displayed in our room and on other walls in the school | 479 | 56% | 240 | 28% | 114 | 13% | 19 | 02% |
| 6. My art work is displayed sometimes | 364 | 42% | 243 | 28% | 161 | 18% | 82 | 09% |
| 7. We talk about artists and their work | 183 | 22% | 212 | 25% | 256 | 30% | 178 | 21% |
| 8. There are pictures by famous artists on display | 100 | 11% | 125 | 14% | 185 | 22% | 429 | 51% |
| 9. My class has visited an art show | 69 | 08% | 79 | 09% | 104 | 12% | 559 | 68% |
| 10. Everyone works hard in art class and hardly ever fools around | 131 | 15% | 247 | 29% | 327 | 38% | 139 | 16% |
| 11. I am learning a lot about drawing, painting, sculpture, print making and other things in my art class | 458 | 54% | 236 | 28% | 116 | 13% | 30 | 03% |
| 12. I like my art class | 487 | 64% | 163 | 21% | 81 | 10% | 26 | 03% |
| 13. My teacher thinks I am a good artist | 282 | 34% | 304 | 36% | 179 | 21% | 61 | 07% |
| 14. I think I am a good artist | 341 | 41% | 228 | 27% | 165 | 19% | 94 | 11% |
| 15. My teacher has taught me how to take care of various art supplies, e.g., paint brushes, paint, etc. | 507 | 62% | 189 | 23% | 83 | 10% | 37 | 04% |
| | 4877 | 38% | 3359 | 26% | 2394 | 19% | 1887 | 15% |



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**1990-91 Art Evaluation** — **Lethbridge School District #51**

| Student Questionnaire (Grade 7-12) | 4 | | 3 | | 2 | | 1 | |
|---|---|---|---|---|---|---|---|---|
| 1. I have enough personal work and storage space for my projects | 102 | 26% | 194 | 51% | 71 | 18% | 11 | 02% |
| 2. We have a variety of materials and supplies so that we can do different kinds of art | 207 | 54% | 145 | 38% | 22 | 05% | 3 | 00% |
| 3. We have a wide variety of art reference books | 84 | 22% | 164 | 44% | 98 | 26% | 24 | 06% |
| 4. I get advice and help with my work from the teacher and other students | 222 | 58% | 118 | 31% | 31 | 08% | 7 | 01% |
| 5. Student art work is displayed in various areas of the school | 249 | 66% | 92 | 24% | 22 | 05% | 10 | 02% |
| 6. My work is displayed sometimes | 68 | 18% | 129 | 35% | 89 | 24% | 75 | 20% |
| 7. We have special activities in our school about art, field trips, art shows, arts nights | 75 | 20% | 112 | 30% | 99 | 27% | 79 | 21% |
| 8. I enjoy art | 227 | 61% | 111 | 30% | 24 | 06% | 7 | 01% |
| 9. I take pride in my work, my growth as an artist and the accomplishments of others | 173 | 46% | 157 | 41% | 38 | 10% | 7 | 01% |
| 10. I am developing creative thinking skills by solving the problems I encounter while doing my art work | 117 | 31% | 196 | 52% | 51 | 13% | 8 | 02% |
| 11. I am learning how to communicate through my art and other people's art - ideas, thoughts, emotions, stories, etc. | 74 | 19% | 197 | 53% | 79 | 21% | 21 | 05% |
| 12. I am developing an appreciation for the arts by learning about different artists, different art styles and periods and am developing critiquing skills | 105 | 28% | 185 | 49% | 72 | 19% | 9 | 02% |
| 13. I am learning to value art by working at it, taking care of my work and materials | 180 | 48% | 150 | 40% | 38 | 10% | 2 | 00% |
| 14. I am learning the vocabulary of art (design elements, design principles) and developing critiquing skills | 143 | 38% | 153 | 41% | 64 | 17% | 7 | 01% |
| 15. I am developing skills/techniques in a variety of studio areas - drawing, painting, two-dimensional design, three-dimensional design, etc. | 169 | 45% | 149 | 40% | 41 | 11% | 11 | 02% |
| 16. Others think I am progressing and developing my ideas, skills and techniques | 97 | 27% | 170 | 48% | 61 | 17% | 22 | 06% |
| 17. (Sr. High Only) I am beginning to establish a personal "style" and am taking control of my artistic development | 52 | 29% | 88 | 50% | 29 | 16% | 5 | 02% |
| | 2344 | 38% | 2510 | 41% | 929 | 15% | 308 | 05% |

| | Yes | No |
|---|---|---|
| Are you planning to attend college or university? | 254 86% | 39 13% |
| Are you planning an art-related career? | 119 45% | 142 54% |

**1990-91 Art Evaluation** — **Lethbridge School District #51**

**Parent Questionnaire** (Grades 7 - 12)

| | Yes | | No | |
|---|---|---|---|---|
| 1. Are you aware that the art program focus has changed from product to process? | 40 | 15% | 218 | 84% |
| 2. Are you aware that art is a required subject at the elementary level? | 206 | 80% | 50 | 19% |
| 3. Are you aware that there are specific concepts and skills that are required by the provincial curriculum to be taught at each grade level? | 164 | 64% | 89 | 35% |
| 4. Are you aware of how your child is evaluated in art? | 73 | 28% | 179 | 71% |
| 5. Do you feel that art is considered an important subject in your child's school? | 213 | 86% | 34 | 13% |
| 6. Do you find art attractively displayed in your child's school? | 237 | 97% | 6 | 02% |
| 7. Has your child experienced working with a variety of art materials? | 216 | 88% | 28 | 11% |
| 8. Have you or your child attended any special art activities, e.g., field trips, art exhibits, resource people, etc.? | 134 | 54% | 112 | 45% |
| 9. Does your child enjoy art? | 240 | 97% | 7 | 02% |
| 10. Do you feel that your child is developing understanding and skills in art? | 240 | 97% | 7 | 02% |
| 11. Does your child value art? | 223 | 89% | 25 | 10% |
| 12. Does your child bring his/her art work home? | 226 | 93% | 16 | 06% |
| 13. Is your child developing respect and appreciation for the art work of others? | 197 | 89% | 24 | 10% |
| 14. Does your child strive for excellence in art projects? | 89 | 90% | 9 | 09% |
| 15. Would you approve of your child pursuing an art-related career, e.g., architect, illustrator, fine artist, interior decorator, art teacher, window dresser, etc? | 86 | 87% | 12 | 12% |
| | 2567 | 75% | 827 | 25% |

| | High 4 | | 3 | | 2 | | Low 1 | |
|---|---|---|---|---|---|---|---|---|
| 16. Overall rating of your child's school art program | 48 | 24% | 121 | 61% | 26 | 13% | 1 | 00% |

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SAMPLE OF RESPONSES TO THE FOLLOWUP ART PROGRAM EVALUATION QUESTIONNAIRE

(46 responses to 150 questionnaires distributed.)

1. Strengths: Involvement of staff; involvement of stakeholders; the opportunity to provide input; very calm, non-threatening process; positives are emphasized; outcomes clearly identified with assessment procedures to verify; builds staff morale and cooperation to improve together in team planning and team teaching; development of the indicators; system wide instead of individual schools-everyone benefited from the process; short period of time required for the evaluation process; many teachers felt more comfortable with collegues than if only an external team was involved; the team approach gave a wide enough perspective; use of practising teachers helps to keep the evaluation at a realistic level; the team approach gave the evaluators a chance to discuss perceptions of the art program; the Thurday morning team meeting with everyone was an excellent idea; we became more knowledgeable about other schools; good balance between expert/trained teachers in art and some without a broad background; pointed out quite clearly the strengths and weaknesses of the programs in the city; impressed with the results/findings; the variety and diversity of the art work done and the programs which have been developed;involvement of a variety of people-teachers, consultants, primary/secondary, generalists etc.

2. Weaknesses: Teachers still feel insecure about their program; checking of the validity/reliability of the survey forms used; first time evaluators and teachers that were hearing about outcome based education, quality indicators etc. for the first time would benefit from even more extensive training; perhaps elementary and secondary teachers should have worked separately; I found the time frame a little short; different teams may interpret situations differently; and many returns indicated no weakness indicated.

3. Suggestions/Recommendations: <u>All</u> principals need to play an active role; one external team takes longer but perhaps there is more reliability and consistency?-they do it more often; would like to see the use of more external evaluators who are specialists (secondary level); more time for talking; if teachers could be freed up in small groups, they would benefit more and could feed off each other for ideas; more time together-the evaluation team (external) should have time to meet for a longer period of time with the teachers in the schools; again, a large number of forms were returned with no response to this question.

4. I found this experience to be invaluable.
I received a tremendous inservice and appreciation for our art programs.
I liked the process. A much better procedure.
A terrific learning experience.
Provided an excellent inservice for teachers/administrators.
The evaluation was a personal learning experience in the area of teaching art.
Very exciting and encouraging. Maybe we are finally going to get this evaluation stuff right.
Excellent learning and motivating experience.
A valuable learning experience. Now we need even more training and the opportunity to followup on the recommendations.
Wonderful experience but I still need to work on indicators and how to measure them. Very worthwhile.

(There were many additional comments similar to the above.)

## APPENDIX D

# ELEMENTARY STUDENT SURVEY RESULTS

| | | Yes | No | Not Sure |
|---|---|---|---|---|
| 1. | I go to my school library as often as I like. | 470<br>37% | 544<br>43% | 238<br>19% |
| 2. | I usually go to the library: | | | |
| | a) once a day | 123<br>9% | | |
| | b) every few days | 404<br>31% | | |
| | c) once a week | 633<br>49% | | |
| | d) less than once a week | 107<br>8% | | |
| 3. | I usually go to the library to find a book. | 1078<br>85% | 186<br>14% | 1<br>0% |
| 4. | I usually go to the library to browse (look around). | 539<br>42% | 715<br>56% | 10<br>0% |
| 5. | I usually go to the library to read. | 716<br>56% | 539<br>42% | 9<br>0% |
| 6. | I usually go to the library to exchange books. | 867<br>68% | 389<br>30% | 5<br>0% |
| 7. | I usually go to the library to visit with others. | 319<br>25% | 936<br>74% | 7<br>0% |
| 8. | I usually go to the library to work at centres. | 354<br>28% | 902<br>71% | 6<br>0% |
| 9. | I usually go to the library to do research. | 560<br>44% | 693<br>54% | 9<br>0% |
| 10. | I usually go to the library to work on the computer. | 530<br>42% | 718<br>57% | 10<br>0% |
| 11. | I usually go to the library to read magazines. | 341<br>27% | 901<br>72% | 8<br>0% |
| 12. | I can always find an adult in the library to help me. | 865<br>72% | 171<br>14% | 152<br>12% |
| 13. | In my library there are lots of books for free reading. | 610<br>84% | 50<br>6% | 66<br>9% |
| 14. | I can find many books to read. | 1045<br>87% | 82<br>6% | 74<br>6% |
| 15. | I enjoy reading library books. | 1072<br>88% | 79<br>6% | 59<br>4% |

| | | Yes | No | Not Sure |
|---|---|---|---|---|
| 16. | My library has lots of books for getting information to write reports. | 934<br>76% | 86<br>7% | 193<br>15% |
| 17. | My library has lots of information to help me find answers to questions. | 910<br>75% | 88<br>7% | 210<br>17% |
| 18. | My library has lots of other material (besides books) for getting information. | 877<br>72% | 117<br>9% | 213<br>17% |
| 19. | The teacher-librarian teaches me how to use the library. | 872<br>72% | 185<br>15% | 153<br>12% |
| 20. | My classroom teacher teaches me how to use the library. | 633<br>52% | 353<br>29% | 212<br>17% |
| 21. | I can locate library material by myself. | 780<br>63% | 225<br>18% | 215<br>17% |
| 22. | I am able to take out the things I need from the library. | 796<br>64% | 168<br>13% | 263<br>21% |

# ELEMENTARY SUMMARY - PARENT QUESTIONNAIRE

| | | Yes | No | Not Sure |
|---|---|---|---|---|
| 1. | My child's school library is open when he/she needs to use it. | 411<br>69% | 89<br>15% | 98<br>16% |
| 2. | My child's school library contains a wide variety of resources, i.e., books, tapes, filmstrips, magazines, files, etc. which meet his/her needs and interests as a learner. | 398<br>73% | 23<br>4% | 127<br>23% |
| 3. | There is always an adult available to help my child. | 368<br>68% | 46<br>8% | 131<br>24% |
| 4. | The school library has enough resources available so that my child is able to complete assignments. | 299<br>57% | 66<br>13% | 160<br>30% |
| 5. | My child is able to find materials on his/her own in the library. | 379<br>69% | 48<br>9% | 121<br>22% |
| 6. | The resources in the school library are up-to-date. | 236<br>43% | 30<br>5% | 280<br>51% |
| 7. | My child feels comfortable going to and using the school library. | 490<br>90% | 18<br>3% | 38<br>7% |
| 8. | My child is able to borrow what he/she needs from the school library. | 420<br>77% | 53<br>10% | 72<br>13% |
| 9. | My child uses the school library more than the public or other library. | 395<br>72% | 125<br>23% | 30<br>5% |
| 10. | My child is encouraged to use resources beyond those provided by the school library. | 388<br>71% | 45<br>8% | 113<br>21% |
| 11. | The school library is/was an integral part of my child's education in<br>- elementary | 440<br>82% | 20<br>4% | 74<br>14% |
| 12. | The school library should be an integral part of my child's education in<br>- elementary | 502<br>93% | 7<br>1% | 30<br>6% |

# SECONDARY STUDENT SURVEY RESULTS

| | | Yes | No | Not Sure |
|---|---|---|---|---|
| 1. | My library is open when I need it. | 596<br>71% | 109<br>12% | 134<br>15% |
| 2. | I spend time in the library because a teacher takes my class. | 540<br>66% | 242<br>29% | 28<br>3% |
| 3. | I spend time in the library by my own choice. | 456<br>59% | 295<br>38% | 21<br>2% |
| 4. | I spend time in the library because I am "kicked out" of class. | 78<br>10% | 663<br>87% | 19<br>2% |
| 5. | I spend time in the library outside class time. | 247<br>32% | 492<br>64% | 23<br>3% |
| 6. | I usually go to the library to: a) study | 453<br>60% | 284<br>37% | 16<br>2% |
| 7. | b) browse | 311<br>42% | 410<br>55% | 16<br>2% |
| 8. | c) read | 344<br>46% | 383<br>51% | 11<br>1% |
| 9. | d) visit others | 374<br>50% | 341<br>46% | 19<br>2% |
| 10. | e) do research | 494<br>65% | 248<br>33% | 8<br>1% |
| 11. | f) do homework | 395<br>53% | 331<br>45% | 8<br>1% |
| 12. | g) exchange books | 341<br>46% | 382<br>51% | 15<br>2% |
| 13. | h) read magazines | 351<br>46% | 370<br>49% | 27<br>3% |
| 14. | Library personnel are always available to help me if I need help. | 499<br>62% | 177<br>22% | 117<br>14% |
| 15. | The librarian teaches me how to use the library. | 466<br>61% | 180<br>23% | 106<br>14% |
| 16. | The librarian teaches me how to find books, filmstrips, etc. | 464<br>64% | 175<br>24% | 86<br>11% |

| | | Yes | No | Not Sure |
|---|---|---|---|---|
| 17. | My library has a wide variety of resources which I can read for: a) enjoyment | 482<br>67% | 159<br>22% | 74<br>10% |
| 18. | b) interest | 472<br>65% | 184<br>25% | 69<br>9% |
| 19. | c) information | 541<br>73% | 134<br>18% | 60<br>8% |
| 20. | My library has adequate resources to assist me with research and homework: a) books | 592<br>78% | 102<br>13% | 64<br>8% |
| 21. | b) filmstrips, videos | 453<br>61% | 169<br>23% | 110<br>15% |
| 22. | c) files | 459<br>62% | 158<br>21% | 116<br>15% |
| 23. | d) magazines | 498<br>67% | 141<br>19% | 100<br>13% |
| 24. | My library has resources which are up-to-date. | 371<br>47% | 171<br>21% | 246<br>31% |
| 25. | My classroom teacher helps me when my class is working in the library. | 577<br>71% | 115<br>14% | 116<br>14% |
| 26. | My school library is a good place for work and study. | 589<br>73% | 85<br>10% | 122<br>15% |
| 27. | I know how to find materials in my school library. | 640<br>80% | 77<br>9% | 80<br>10% |
| 28. | I can find a place to work when I go to our school library. | 659<br>82% | 75<br>9% | 65<br>8% |
| 29. | I am able to take out the things I need from the library. | 538<br>67% | 141<br>17% | 118<br>14% |
| 30. | My teacher encourages me to use our school library. | 463<br>58% | 220<br>27% | 113<br>14% |
| 31. | I am encouraged to use resources beyond those provided by our school library. | 455<br>56% | 191<br>23% | 158<br>19% |
| 32. | I use the public or other library more than my school one. | 413<br>52% | 288<br>36% | 91<br>11% |

| | | ET L | ET | JHTL | JHT | SHTL | SHT |
|---|---|---|---|---|---|---|---|
| 33. | Who taught you how to: a) use the card catalogue? | 489<br>64% | 133<br>17% | 88<br>11% | 20<br>2% | 21<br>2% | 7<br>0% |
| 34. | b) find books on the shelf? | 478<br>62% | 114<br>14% | 103<br>13% | 38<br>4% | 17<br>2% | 11<br>1% |
| 35. | c) find relevant books which provide information for: homework research and writing reports? | 267<br>35% | 115<br>15% | 199<br>26% | 123<br>16% | 28<br>3% | 16<br>2% |
| 36. | d) take notes from books or films, etc? | 149<br>20% | 138<br>18% | 153<br>21% | 224<br>30% | 19<br>2% | 44<br>6% |
| 37. | e) organize eg. outline, webbing, etc. and write a report from notes? | 124<br>16% | 148<br>19% | 117<br>15% | 294<br>39% | 10<br>1% | 53<br>7% |
| 38. | f) write a bibliography? | 139<br>18% | 154<br>20% | 107<br>14% | 276<br>37% | 18<br>2% | 47<br>6% |
| 39. | g) present/share a report? | 112<br>14% | 189<br>25% | 103<br>13% | 283<br>37% | 15<br>1% | 50<br>6% |

ET - Elementary Teacher L - Librarian
JHT - Junior High School Teacher SHST - Senior High School Teacher

# SECONDARY SUMMARY PARENT QUESTIONNAIRE

| | | Yes | No | Not Sure |
|---|---|---|---|---|
| 1. | My child's school library is open when he/she needs to use it. | 107<br>69% | 19<br>12% | 30<br>19% |
| 2. | My child's school library contains a wide variety of resources, i.e., books, tapes, filmstrips, magazines, files, etc. which meet his/her needs and interests as a learner. | 70<br>55% | 12<br>10% | 44<br>35% |
| 3. | There is always an adult available to help my child. | 107<br>69% | 16<br>10% | 32<br>21% |
| 4. | The school library has enough resources available so that my child is able to complete assignments. | 80<br>52% | 27<br>17% | 48<br>31% |
| 5. | My child is able to find materials on his/her own in the library. | 113<br>73% | 15<br>10% | 27<br>17% |
| 6. | The resources in the school library are up-to-date. | 56<br>36% | 23<br>15% | 76<br>49% |
| 7. | My child feels comfortable going to and using the school library. | 113<br>73% | 19<br>12% | 23<br>15% |
| 8. | My child is able to borrow what he/she needs from the school library. | 109<br>70% | 21<br>14% | 25<br>16% |
| 9. | My child uses the school library more than the public or other library. | 81<br>53% | 61<br>39% | 13<br>8% |
| 10. | My child is encouraged to use resources beyond those provided by the school library. | 111<br>68% | 16<br>10% | 36<br>22% |
| 11. | The school library is/was an integral part of my child's education in<br>- junior high | 114<br>74% | 19<br>12% | 22<br>14% |
| 12. | The school library should be an integral part of my child's education in<br>- junior high | 137<br>89% | 6<br>4% | 11<br>7% |

| | | Yes | No | Not Sure | Yes | No | Not Sure |
|---|---|---|---|---|---|---|---|
| 13. | Have you every volunteered to assist in the library? | 22<br>14% | 124<br>81% | 8<br>5% | 4<br>11% | 32<br>84% | 2<br>5% |
| 14. | Do you feel there is adequate teacher direction and supervision when students are in the library? | 80<br>53% | 17<br>11% | 55<br>36% | 25<br>64% | 3<br>8% | 11<br>28% |

| | | High | | | Low |
|---|---|---|---|---|---|
| 15. | Overall rating of the school library program | 4<br>27<br>20% | 3<br>85<br>62% | 2<br>23<br>17% | 1<br>2<br>1% |

IMPRESSIONISTIC SCORING

PARTICIPATION/EFFORT

ART (ELEMENTARY)

| | | 5 | 4 | 3 | 2 | N/A |
|---|---|---|---|---|---|---|
| 1. | Participation/on task | Self-motivated, involves oneself quickly and effectively. Stays on task. Enthusiastic. | Usually works well, but needs a start, usually on task. Usually displays self-motivation. | Needs periodic assistance. Easily distracted. Little motivation. | Needs constant attention | Absent or Excused |
| 2. | Cooperating/courteous | Considerate of others in use of materials and clean up. Always cooperative. | Usually considerate of others. Occasionally needs a reminder. | Does not handle materials well. Needs to be reminded to assist in clean up. | Does not show respect for other students or the materials being used. Disruptive. | |
| 3. | Completes project | Work always completed on time. Work neatly completed. | On time, but more care required. | Seldom completes work on time. Poor quality. | Never completes assignments. Sloppy work. | |
| 4. | Attitude | Appreciates importance of learning. Appreciates work of self and others. | Usually appreciates work of self and others. Generally accepts direction | Sometimes shows an appreciation for art. Seldom accepts direction. | Exhibits a negative attitude towards Art. Actively and/or passively resistant to instruction. | |
| 5. | Organization | Always exhibits strong organizational skills which help to accomplish objectives. | Usually exhibits strong organizational skills which help to accomplish objectives. | Sometimes exhibits strong organizational skills which help to accomplish objectives. | Disorganized. Never exhibits organizational skills. | |
| 6. | Awareness | Always aware and appreciates art in the school/community/society. | Usually aware and appreciates art in the school/community/society. | Sometimes demonstrates an awareness and appreciation for art in the school/community/society. | Never demonstrates an awareness and appreciation for art in the school/community/society. | |

PROJECT EVALUATION

| | | | | | | |
|---|---|---|---|---|---|---|
| 7. | Creativity | Original, unique, creative thought and expression. Intense communication of an idea, feeling, emotion in the work. Is willing to take risks. | Work communicates effectively an idea, feeling, or emotion, but lacks uniqueness and intensity. | Some feeling, but limited thought. Not communicating clearly. | Lack of thought. No communication. | |
| 8. | Craftsmanship | Always desires/respects quality work. | Usually desires/respects quality work. | Sometimes desires/respects quality work. | No respect for quality work. | |
| 9. | Knowledge | Adept at skills. Concepts clearly understood or demonstrated. Evidence of critical thinking. | Skills generally competent. Concepts usually understood or demonstrated. | Lack of assurance in skills. Some evidence of concept understanding demonstrated. | Unsure of concepts. Poor skill development. | |
| 10. | Production Skills | Always uses materials and tools carefully/safely appropriately. | Generally uses materials and tools well. | Often uses materials and tools inappropriately | Inappropriate use of materials and tools. | |
| | | | | | | |

## IMPRESSIONISTIC SCORING

| | | | |
|---|---|---|---|
| I | ATTITUDE | 5 | Appreciates the work of others and self. Accepts direction. |
| | | 4 | Usually appreciates the work of self and others. Often accepts direction. |
| | | 3 | Sometimes shows an appreciation for work. Seldom accepts direction. |
| | | 2 | Exhibits a negative attitude towards Art. Often reluctant to accept direction or instruction. |
| II | SET UP | 5 | Locates materials quickly and settles to work without direction. |
| | | 4 | Locates materials but occasionally needs direction to settle to work. |
| | | 3 | needs assistance to locate material and needs supervision to get started. |
| | | 2 | Reluctant to locate material and needs several reminders to get started. |
| III | STAYING ON TASK | 5 | Self-disciplined, involves oneself quickly and effectively. Stays on task. |
| | | 4 | Generally works well, sometimes needs a reminder to start, often on task. |
| | | 3 | Needs assistance during lesson to stay on task. Easily distracted. |
| | | 2 | Needs constant reminders to get started and stay on task. |
| IV | PROJECT COMPLETION | 5 | Work is completed on time and effort has been put into project. |
| | | 4 | Work is completed on time but more care needed. |
| | | 3 | Work is seldom completed on time and work is often of poor quality. |
| | | 2 | Assignments are frequently incomplete and work is sloppy. |
| V | CLEAN UP | 5 | Involves oneself quickly, does a thorough job and helps others when finished. |
| | | 4 | Gets to work quickly, may forget one thing to clean up. |
| | | 3 | Needs a reminder to get started, often leaves something for someone else to clean up. |
| | | 2 | Often involved in problem situations during clean up, needs constant supervision. |

## SUGGESTED CRITERIA FOR MARKING A CONTOUR SKETCH
(single short lesson)

| | |
|---|---|
| -drawing is a reasonable size | 1 |
| -90/10 contour lines evident | 3 |
| (90% looking at objects - 10% looking at object) | |
| -neatness and craftsmanship | 1 |
| | 5 |

| | |
|---|---|
| Marking a drawing (realistic e.g., animals) | 2 |
| (final project following a series of lessons on contour and gesture drawing) | |
| - proportions of animal are reasonably accurate | 2 |
| - evidence of foreground and background | 2 |
| - media used well | 2 |
| - neatness and craftmanship | 2 |
| | 10 |

| | |
|---|---|
| Marking a painting, e.g., watercolor painting | |
| (final painting after a series of individual lessons) | |
| - evidence of graded and flat washes | 2 |
| - evidence of areas left white in composition | 2 |
| - evidence of different brush strokes | 2 |
| - dark and light values used for contrast | 2 |
| - general aesthetic feeling of painting, neatness and craftmanship | 2 |
| | 10 |

| | |
|---|---|
| Marking a wire sculpture | |
| (final project following a series of lessons on handling wire) | |
| - strong armature | 2 |
| - joints are secure | 2 |
| - wrapping used to show mass | 2 |
| - sculpture shows movement | 2 |
| - centre of interest developed in sculpture | 2 |
| | 10 |

| | |
|---|---|
| Marking a printmaking project (stencils) | |
| - stencil design simplified | 1 |
| - stencil carefully cut | 1 |
| - evidence of clear print | 2 |
| - repeated pattern or design shows thought | 2 |
| - effort and workmanship | 2 |
| | 8 |

| | |
|---|---|
| Marking a printmaking project (styrofoam or relief) | |
| - initial drawing shows skill and thought | 2 |
| - evidence of shapes and overlapping background to foreground | 2 |
| - textures are varied | 2 |
| - evidence of clear print (proper amount of ink applied to plate | 2 |
| - neatness and craftmanship | 2 |
| | 10 |

**DIAGNOSTIC ART TEST**
**GRADE 2**

**PART A - ELEMENTS AND PRINCIPLES**
**VALUE - 15**

**PART B - CONCEPT RECOGNITION**
**VALUE - 10**

**PART C - REFLECTION**
**VALUE - 6**

**PART D - SKILL RECOGNITION**
**VALUE - 9**

**PART E - EXPRESSION**
**VALUE - 10**

**TOTAL VALUE - 50**

**TEACHERS ARE ASKED TO READ THE QUESTIONS TO THE CLASS**

NAME _____

SCHOOL _____

GRADE _____

## PART A - ELEMENTS AND PRINCIPLES

1. a) Draw a line

b) Draw a square

c) Draw an organic shape

d) Draw an overlapping shape

e) Draw or make a texture

f) Draw a cube

2. Complete the following questions by filling in the blanks. You may choose your answers from the colors in the box.
**Colors may be used more than once.**

| | | | | |
|---|---|---|---|---|
| purple | black | yellow | green | white |
| red | gray | blue | orange | brown |

a) What are the primary colors?

_____

_____

_____

**Value** ___
**3**

b) What two colors do you mix to make:

_____ + _____ = green

_____ + _____ = orange

_____ + _____ = purple

**Value** ___
**6**

**TOTAL VALUE** ___
**15**

## PART B - CONCEPT RECOGNITION

Make an **X** on the YES if the sentence is right or make an **X** on the NO if the sentence is wrong.

| | | | | |
|---|---|---|---|---|
| 1. | a) | Natural objects such as trees, rocks, grass, and clouds have patterns and make patterns. | YES | NO |
| | b) | The four basic shapes **CANNOT** be found everywhere in the environment, i.e., square, rectangle, triangle, circle. | YES | NO |
| | c) | Texture is the feel, roughness or smoothness of an object. | YES | NO |
| | d) | Primary colors can be mixed to make new colors. | YES | NO |
| | e) | Black and white **CANNOT** be used to change the value, lightness or darkness, of a color. | YES | NO |
| | f) | Light and dark colors affect contrast. | YES | NO |
| | g) | Shapes can be organic or geometric. | YES | NO |
| | h) | A horizon line can be used to divide the sky from the ground. | YES | NO |
| | i) | An x-ray view shows the inside of an object. | YES | NO |
| | j) | A continuous line drawing is one way to show what we see. | YES | NO |

**TOTAL VALUE** ___
**10**

## PART C - REFLECTION

1. Look at picture 3.18 from Art Images, Grade 3, and answer the following questions.

   a) How many trees are in this picture? _____

   b) How many people are playing hockey in this picture? _____

   c) What season of the year is it in this picture? _____

**VALUE** $\frac{__}{3}$

2. Which are closest to you; the children leaning on the fence, or the buildings?

   _____

**VALUE** $\frac{__}{1}$

3. Do you see something moving in the picture? YES ____ NO ____

   What? _____

   _____

**VALUE - 1 Score** ____

4. I feel _____ when I look at this picture. (Please give a one-word answer.) Why? This can be a class discussion. (There are no marks for the class discussion.)

**VALUE - 1 Score** ____

**TOTAL VALUE** $\frac{__}{6}$

## PART D - SKILL RECOGNITION

1. Place the letter for each picture on the blank opposite the words that show the clearest example.

___ outline drawing

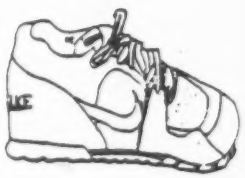
___ gesture drawing

___ continuous line drawing

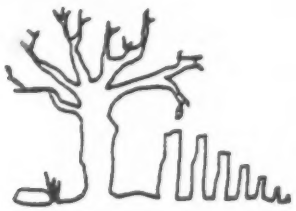
___ high detail drawing

A

B



C



D

**VALUE** ___ / 4

2. Place one of the letters for each picture on the blank opposite the words that show the clearest example.

___ drawing

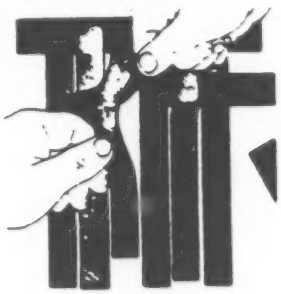
___ painting

___ printmaking

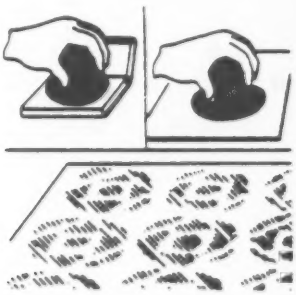
___ sculpture

___ weaving

A



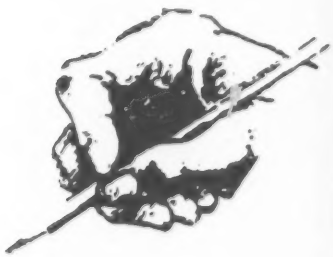
B



C

D

E



**VALUE** ___ / 5

**TOTAL VALUE** ___ / 9



BEST COPY AVAILABLE

## PART E - EXPRESSION

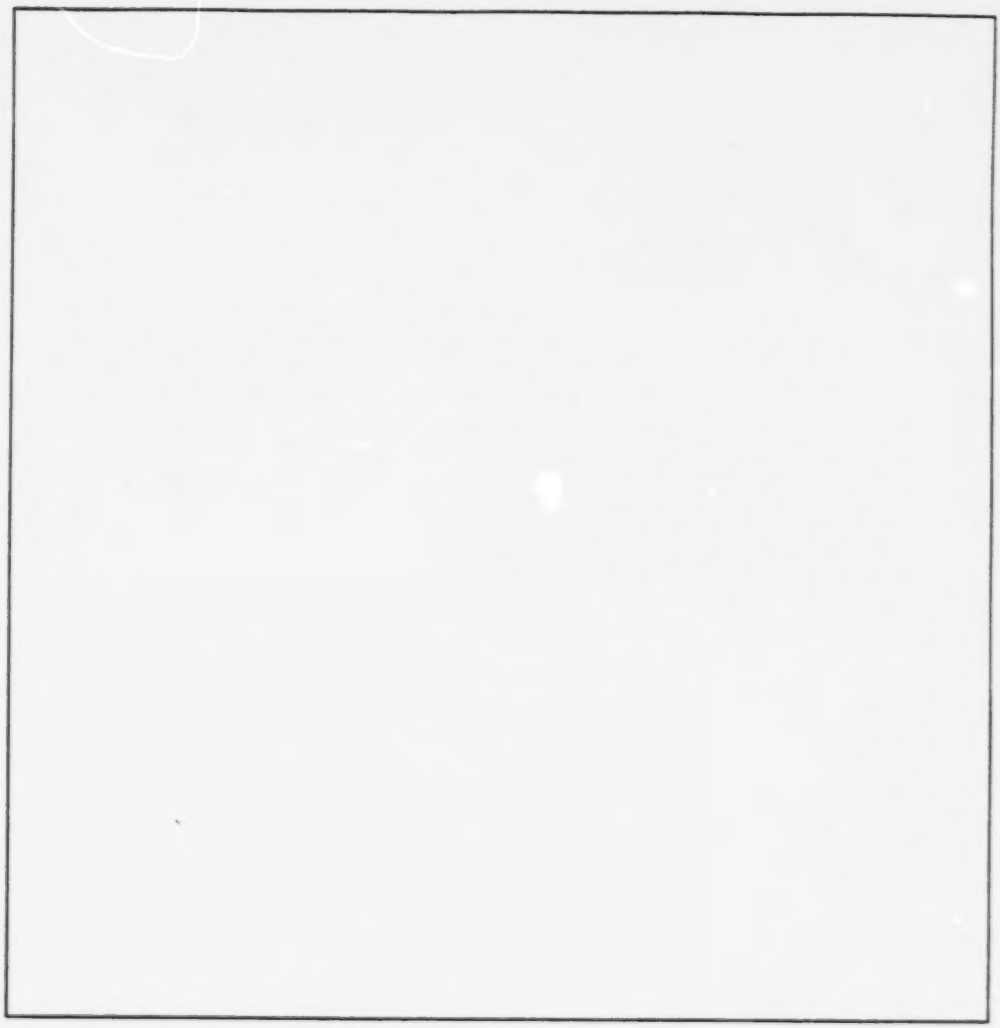
1. You may use your pencil or pencil crayons to do this question. Make a drawing, on the next page, to show what is happening in the following paragraph.

> *Some children are playing on the school playground. Some are playing tag, some hopscotch, and some are playing with balls and skipping ropes. Others are on the slide, swings, and climbing equipment. What do you like to do when you are out on the playground?*

Score 1 point each for:

size relationship _____ overlapping _____ originality _____

repetition or pattern _____ line variety _____



**VALUE** ____
**5**

2. You may use your pencil or pencil crayons to do this question. Carefully observe your shoe and draw it as accurately and with as much detail as possible.

Score 1 point each for:

line variety _____ technique _____ accuracy _____

detail _____ texture _____

**VALUE** ___/5 **TOTAL VALUE** ___/18

**TOTAL SCORE** ___

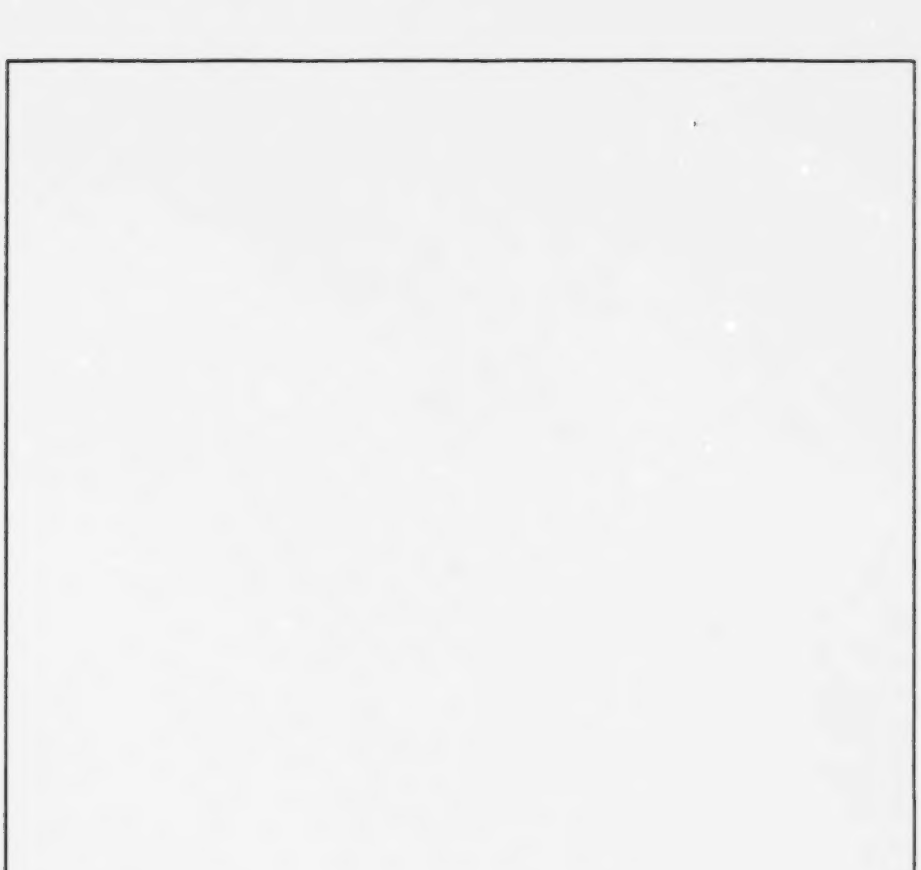
## PART E - EXPRESSION

1.1 You may use your pencil or pencil crayons to do this question. Carefully observe your shoe and draw it as accurately and with as much detail as possible.

Score 1 point each for:

Line Variety ___ Technique ___ Accuracy ___

Detail ___ Texture ___



**TOTAL VALUE - 5** **TOTAL SCORE _____**

**DIAGNOSTIC ART TEST**
**LEVEL 5**

**PART A - ELEMENTS AND PRINCIPLES**
**VALUE - 15**

**PART B - CONCEPT RECOGNITION**
**VALUE - 10**

**PART C - REFLECTION**
**VALUE - 10**

**PART D - SKILL RECOGNITION**
**VALUE - 5**

**PART E - EXPRESSION**
**VALUE - 10**

**TOTAL VALUE - 50**

**TEACHERS MAY READ THE QUESTIONS TO THE CLASS**

NAME _____

SCHOOL _____

GRADE _____

Arman Earl
Arts Consultant
Alberta Education

## PART A - ELEMENTS AND PRINCIPLES

Place the correct letter on the line next to the phrase that shows the best example.

1. a) Repeating pattern. ____

   b) Radial structure, or balance. ____

   c) Symmetrical balance. ____

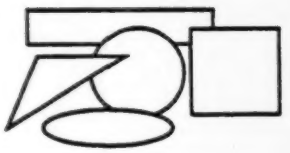
   d) Basic shapes. ____

   e) Changes in value. ____

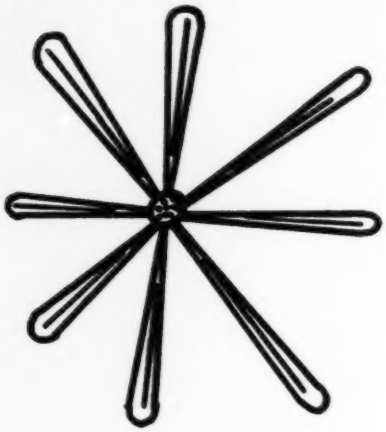
A

D

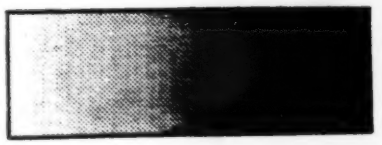
B



E



C



**TOTAL** ___
**5**



100

## PART B - CONCEPT RECOGNITION

The following statements can be TRUE of FALSE. If you think the statement is true, write **YES** in the blank. If you think it is not, write **NO** in the blank. (concepts)

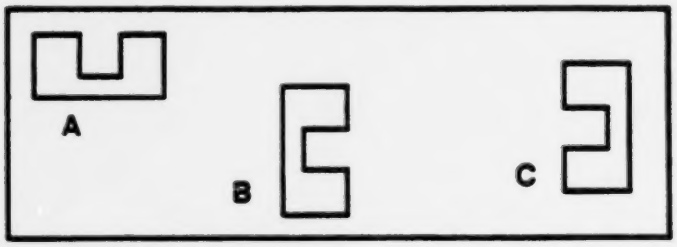
1. a) Weather conditions like fog, rain, and bright sun affect the way we see an object. _____

   b) The style of an art work affects how we feel about it. _____

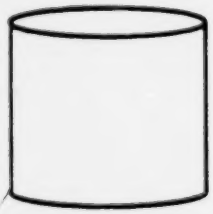
   c) Natural forces such as water, wind, and temperature can change the shape of an object over a period of time. _____

   d) When you look at an object closely, you may look at its shape, color, texture, and value. _____

   e) This picture shows object A changing into a different object in B and C. _____

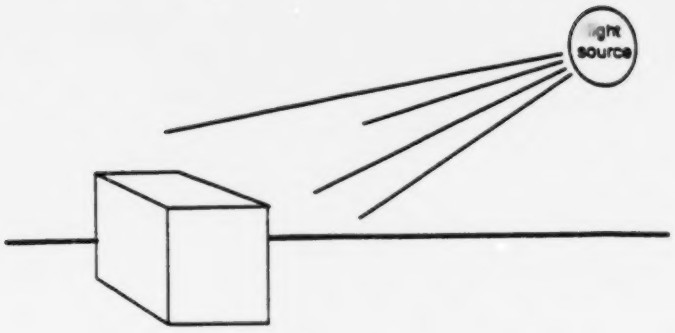



   f) This object is being viewed from below. _____



   g) Artists use related lines, shapes, colors, and textures to create unity in their work. _____

h) There is one shadow cast from this box. _____




i) The direction and slant of a line or shape determines whether it looks like it is stationary or moving. _____

j) The style of an artwork does not affect its emotional impact. _____

**TOTAL**____
**10**

## PART C - REFLECTION

Look at pictures 5.5, 5.17, and 5.25 from Art Images, Grade 5, and answer the following questions.

1. a) Who is the artist in picture 5.5? _____

   b) Who is the artist in picture 5.17? _____

   c) What technique was used to produce picture 5.25? _____

   _____

2. a) What kinds of shapes are used in picture 5.25? Underline the correct answers from this list: realistic - abstract - geometric - organic.

   b) What color scheme is dominant in picture 5.5? Underline the correct answer from this list: primary - secondary - analagous.

   c) Which picture is the best example of background, middleground, and foreground? Put the number on the line. _____

   d) What kind of balance, symmetrical, or asymmetrical has been used in picture 5.17?

   _____

   _____

   e) Where is the greatest contrast found in picture 5.5? Between the _____ and the _____.

3. What emotion do you feel when you look at picture 5.5? _____

   _____

   _____

4. Which picture do you like best? 5.5 _____; 5.17 _____; 5.25 _____

   Why? _____

   _____

**VALUE** ___
**10**

## PART D - SKILL RECOGNITION

1. Place one of the letters by each picture on the blank opposite the words that show the clearest example.

___ contour drawing

___ gesture drawing

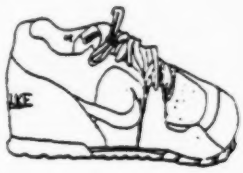
___ hatching and crosshatching

___ high detail drawing

___ modeled drawing

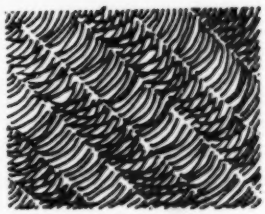
A

B



C

D



E

**VALUE** ___
**5**

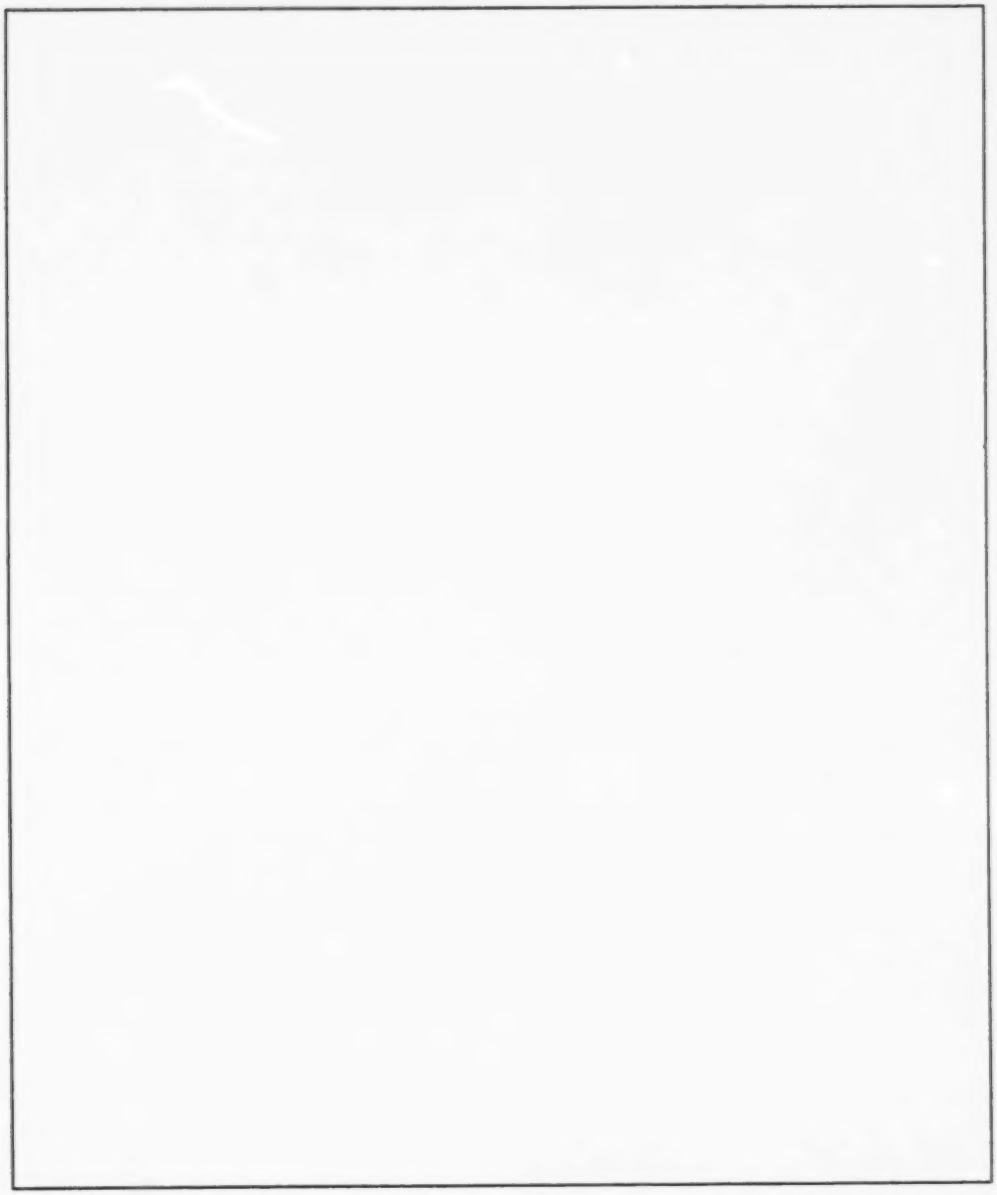
You may use your pencil or pencil crayons to do this question. Make a drawing to show what is happening in the following paragraph.

> *Some children are having fun playing on the equipment in a playground. A sidewalk is in front of the children and some bushes and tall trees are behind the children. There are some clouds in the sky.*

Score 1 point for each of:

Movement _____ Foreground/middleground/background _____

Value (dark & light) _____ Texture _____ Balance _____



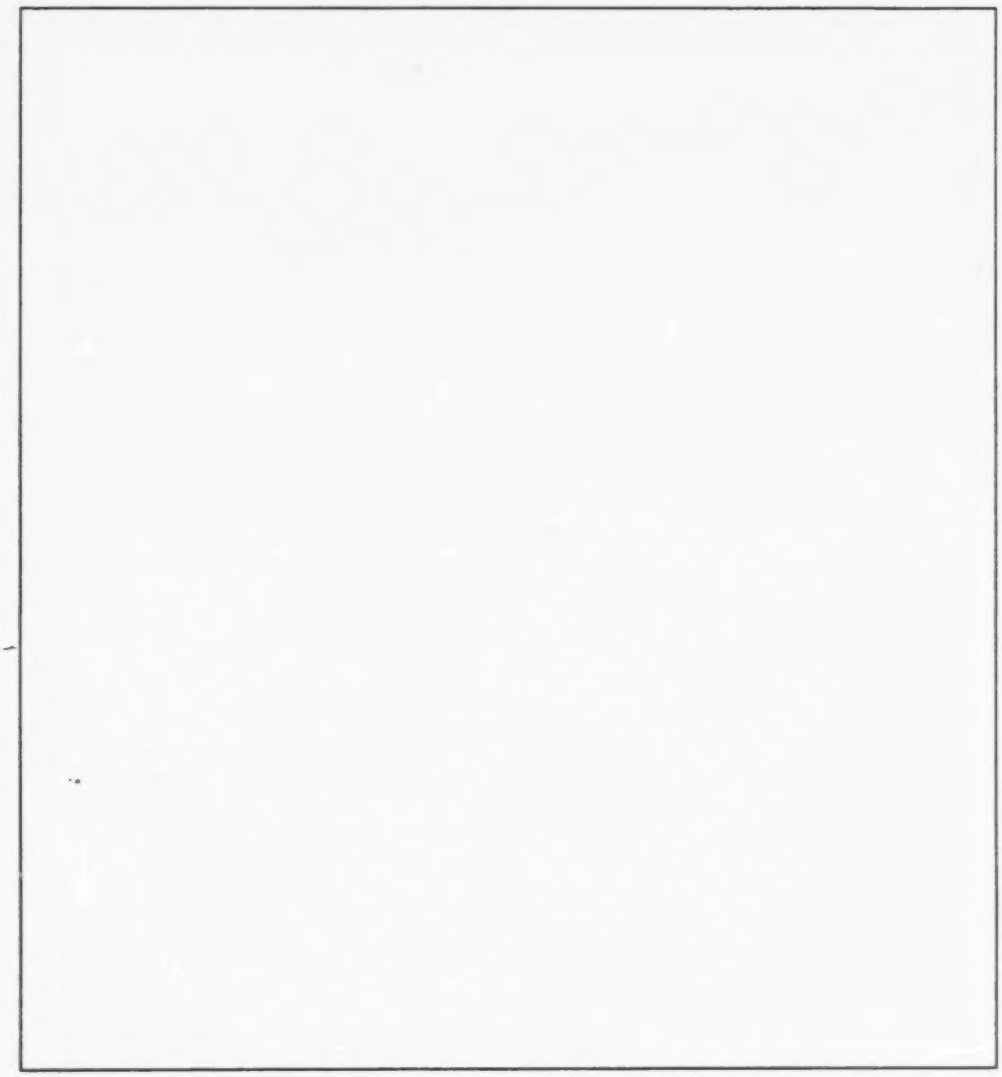
**VALUE** ___
**5**

You may use your pencil or pencil crayons to do this question. Carefully observe your shoe and draw it as accurately and with as much detail as possible.

Score 1 point for each of:

Line variety _____ Technique _____ Accuracy _____

Detail ____ Texture _____



**VALUE** ___
**5**

**SECONDARY DIAGNOSTIC ART TEST**
**GRADES 7-12**

| | |
|---|---|
| **PART A** | **Elements, Principles, Concepts** |
| **PART B** | **Self-analysis Art Work** |
| **PART C** | **Critiquing** |
| **PART D** | **Application** |

**NAME:** _____

**SCHOOL:** _____

**GRADE:** _____

| | | MARKS |
|---|---|---|
| **PART A** | **(25)** | ____ |
| **PART B** | **(12)** | ____ |
| **PART C** | **(38)** | ____ |
| **PART D** | **(25)** | ____ |
| **TOTAL Possible** | **100** | **100** |

# SECONDARY DIAGNOSTIC ART TEST
# GRADES 7-12

**PART A: Elements, Principles, and Concepts**

MULTIPLE CHOICE

1. The character of a surface depicted by the arrangement of lines and marks in a drawing is known as:

   a. space
   b. value
   c. texture
   d. mood

   _____

2. Tertiary colors are created by using:

   a. primary colors
   b. a triad
   c. secondary colors
   d. a, b, and c

   _____

3. Which of the following conditions can be expressed visually?

   a. social
   b. economic
   c. political
   d. a, b, and c

   _____

4. On the color wheel, red, yellow, and blue form a _____ color scheme?

   a. analogous colors
   b. complementary
   c. a triad
   d. monochromatic

   _____

5. An analytical description of an object is best achieved by:

   a. gesture drawing
   b. outline drawing
   c. high detail drawing
   d. blind contour drawing

   _____

6. Harmony involves:

   a. rhythm-repetition-emphasis
   b. dominance-proportion
   c. economy-color
   d. balance-proportion

   _____

7. A sense of depth can be created by:

   a. texture
   b. balance
   c. overlapping
   d. a, b, and c

   _____

8. Variety is best achieved through the principles of:

   a. contrast-elaboration
   b. rhythm-repetition
   c. positive and negative shapes
   d. space and value

   _____

9. Mood/emotion in an art work can be affected by the use of:

a. values
b. contrasts
c. line
d. a, b, and c _____

10. Symmetrically, asymmetrically, and radial are all forms of:

a. balance
b. space
c. dominance
d. unity _____

11. The following <u>are not</u> principles of design.

a. balance and movement
b. rhythm and repetition
c. line and shape
d. emphasis-proportion _____

12. A feeling of movement is achieved by the repetition of lines, shapes, colors, etc. is known as:

a. unity
b. dance
c. rhythm
d. music _____

13. Colors can be made to appear:

a. political
b. to advance or recede according to the colors around them
c. economic or social
d. a, b, and c _____

14. The organization of all elements and principles that make up a work of art is known as:

a. style
b. meaning
c. media
d. unity _____

15. Subject choice, media selection, and design element emphasis are used to express:

a. meaning
b. emotion
d. personal preference
d. a, b, and c _____

16. Creativity in an art work can sometimes be enhanced by:

a. copying the work of others
b. accidental occurrences
c. following an outline
d. a, b, and c _____

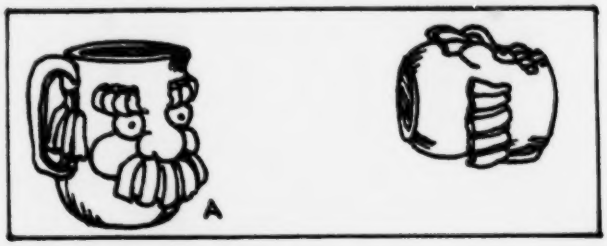
17. The style of an art work depends on the artist's choice of color and other elements:

a. affects how we feel about it
b. depends upon the artist's choice of clothing
c. depends on how the work is displayed
d. b and c _____

18. An object can be examined analytically to see how the whole is made up of its parts by looking at:

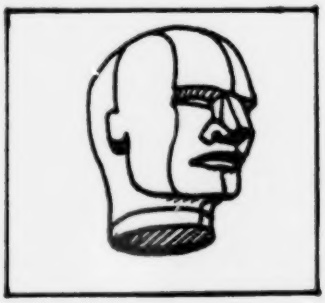
a. color, shape, texture, values
b. balance, overlapping, repetition
c. unity
d. a and b _____

19. This picture shows object A changing into:



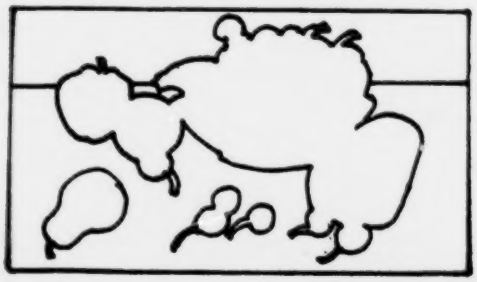

a. a different object
b. an alternate position
c. metamorphosis
d. a and c _____

20. This object is being viewed from:



a. below
b. above
c. straight on
d. none of the above _____

21. The following illustration is an example of:



a. outline drawing
b. gesture drawing
c. modeled drawing
d. high detail drawing _____

22. The following illustration is an example of:

a. gesture drawing ____
b. modeled drawing ____
c. high detail drawing ____
d. continuous line drawing ____

23. The following illustration is an example of:

a. modeled drawing ____
b. high detail drawing ____
c. continuous line drawing ____
d. outline drawing ____

24. The following illustration is an example of:

a. outline drawing ____
b. gesture drawing ____
c. modeled drawing ____
d. high detail drawing ____

25. The following illustration is an example of:

a. outline drawing ____
b. modeled drawing ____
c. high detail drawing ____
d. gesture drawing ____

Value = 25

Score = _____

**PART B: Self-analysis of an art work.**

Using a representative painting from your portfolio, please assess it using the following questions. **Briefly explain your response to each question.**

1. Did you have a clear idea of what you wanted to do before you started this work? YES _____ NO ____

   How did you develop your idea before you started this work?

   Research ____
   Observation ____
   Experimentation ____
   Sketching ____
   Other (List them _____

   Explanation: _____

   _____

   _____

2. Did your idea change as you progressed through this project? YES _____ NO ____

   If yes, what changed?

   Media _____ Technique ____
   Message _____ Materials ____
   Other (List them) _____

   Explanation: _____

   _____

   _____

3. Do you feel that you had the knowledge and art skills necessary to complete this work to your satisfaction? YES _____ NO ____

   What is most succesful?

   Expression _____ Craftmanship ____
   Use of media _____ Use of materials ____
   Topic ____
   Other (List them) _____

   Explanation: _____

   _____

   _____

4. What would you change if you were to do a similar project?

| | | | |
|---|---|---|---|
| Expression | _____ | Craftmanship | ____ |
| Use of media | _____ | Use of materials | ____ |
| Topic | ____ | | |

Other (List them) _____

Explanation: _____

_____

_____

5. How successful is this work of art? 1 __ 2 __ 3 __ 4 __ 5 __
(Least Successful) (Most Successful)

6. In what ways do you feel that you grew as a result of this project? Check as many ideas as apply.

| | |
|---|---|
| Knowledge | ____ |
| Visual awareness | ____ |
| Appreciation of topic | ____ |
| Understanding of yourself | ____ |
| Understanding of others | ____ |
| Awareness of the environment | ____ |
| Cooperation with others | ____ |
| Skill development | ____ |
| Skill in use of materials | ____ |
| Skill in use of media | ____ |
| Planning skills | ____ |
| Expressive skills | ____ |
| Critiquing skills | ____ |
| Problem solving skills | ____ |

Other _____

Explanation: _____

_____

_____

Value = 12

Score = ____

**PART C: Critiquing - Description, Analysis, Interpretation, Judgement**

Using the work of art from Part B, please critique this piece using the following techniques.

**A. DESCRIPTION:**

Title _____
Size _____
Subject Matter _____
Media _____
Techniques _____

**B. ANALYSIS:**

1. What kinds of shapes did you use?

Realistic ____ Organic ____
Abstract ____ Implied ____
Geometric ____
Other: (List them) Explain how or where you used each kind of shape.

_____

_____

_____

2. What color scheme did you use?

Triade ____
Complementary ____
Analagous ____
Split complementary ____
Monochromatic ____
Other: (List them) Explain how or where you used each color.

_____

_____

_____

3. Describe the textural quality.

Rough ____
Smooth ____
Prickly ____
Silky ____
Grainy ____
Other: (List them) Explain how or where you used each texture.

_____

_____

_____

4. What kind of space did you use?

Positive ____
Negative ____
Foreground ____
Middleground ____
Background ____
Other: (List them) Explain how or where you used each kind of space.

_____

_____

_____

5. What kinds of lines did you use?

Straight ____
Curved ____
Broken ____
Continuous ____
Implied ____
Other: (List them) Explain how or where you used each kind of line.

_____

_____

_____

6. How was value used?

To create depth ____
Mood ____
Emotion ____
Variety ____
Realism ____
Other: (List them) Explain how or where you used value.

_____

_____

_____

7. Answer the following questions that apply to your art work.

a) How do <u>line and shape</u> work together? Describe.

_____

_____

_____

b) How do value and space work together? Describe.

c) How do color and texture work together? Describe.

d) Other combinations that are working together in your art work, e.g., color-space, shape-value? Describe.

8. Listed below are nine principles of design. Choose five which you feel are most important in your work. Explain why.

a) Balance

b) Repetition

c) Rhythm

d) Movement

e) Emphasis

f) Contrast

g) Elaboration _____

_____

h) Economy _____

_____

i) Proportion _____

_____

C. **INTERPRETATION:**

a) How did you create mood in your art work? Use the elements and principles of design to support your answer.

_____

_____

_____

_____

b) What were you trying to express or convey through your choice of media, materials, images, and so on?

_____

_____

_____

_____

D. **JUDGEMENT:**

a) What problems did you encouter in the use of: a) media and/or technique; b) composition? Explain.

_____

_____

_____

_____

_____

_____

b) What works best in this piece of work? Explain.

_____

_____

_____

_____

_____

_____

**TOTAL VALUE = 50**

**SCORE** ____

**PART D: Application - Knowledge, Skill**

Draw your hand incorporating two other objects into your composition using high detail drawing techniques. Be as creative as possible in the relationship you present between these forms. Be aware of lines, textures, etc. that you use to describe the different surface qualities. Use lines only, (e.g., dotting, hatching, crosshatching), to create textures, values, contrasts, etc. You may use the opposite page of this test for your drawing. Your drawing will be marked according to the following criteria:

| | Least Successful | | | Most Successful | |
|---|---|---|---|---|---|
| Line Variety | 1 ____ | 2 ____ | 3 ____ | 4 ____ | 5 ____ |
| Technique | 1 ____ | 2 ____ | 3 ____ | 4 ____ | 5 ____ |
| Texture | 1 ____ | 2 ____ | 3 ____ | 4 ____ | 5 ____ |
| Detail | 1 ____ | 2 ____ | 3 ____ | 4 ____ | 5 ____ |
| Originality | 1 ____ | 2 ____ | 3 ____ | 4 ____ | 5 ____ |

Value = 25

Score = ____

**COMPLETE YOUR DRAWING ON THIS PAGE**

120

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